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AUGUST 2025

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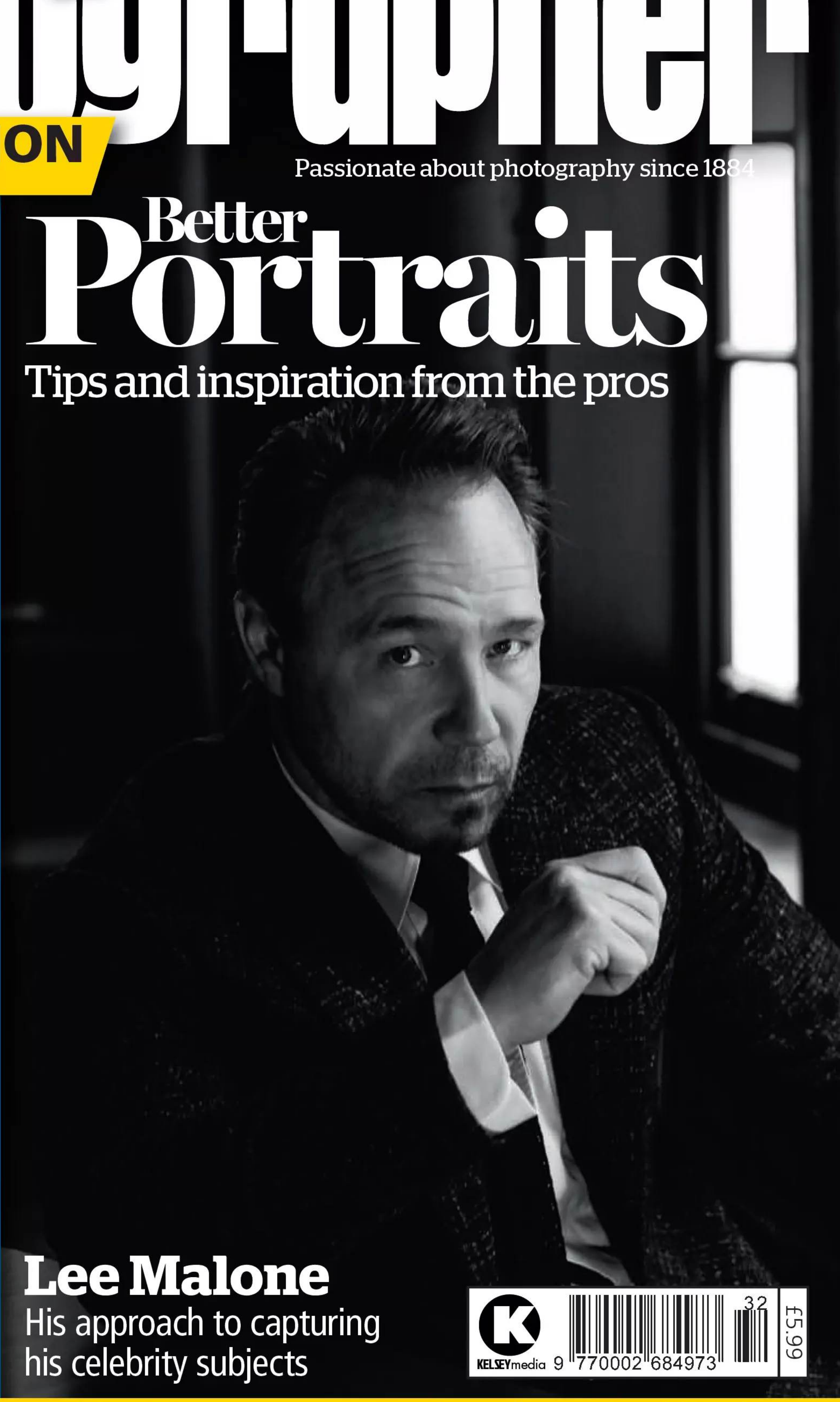

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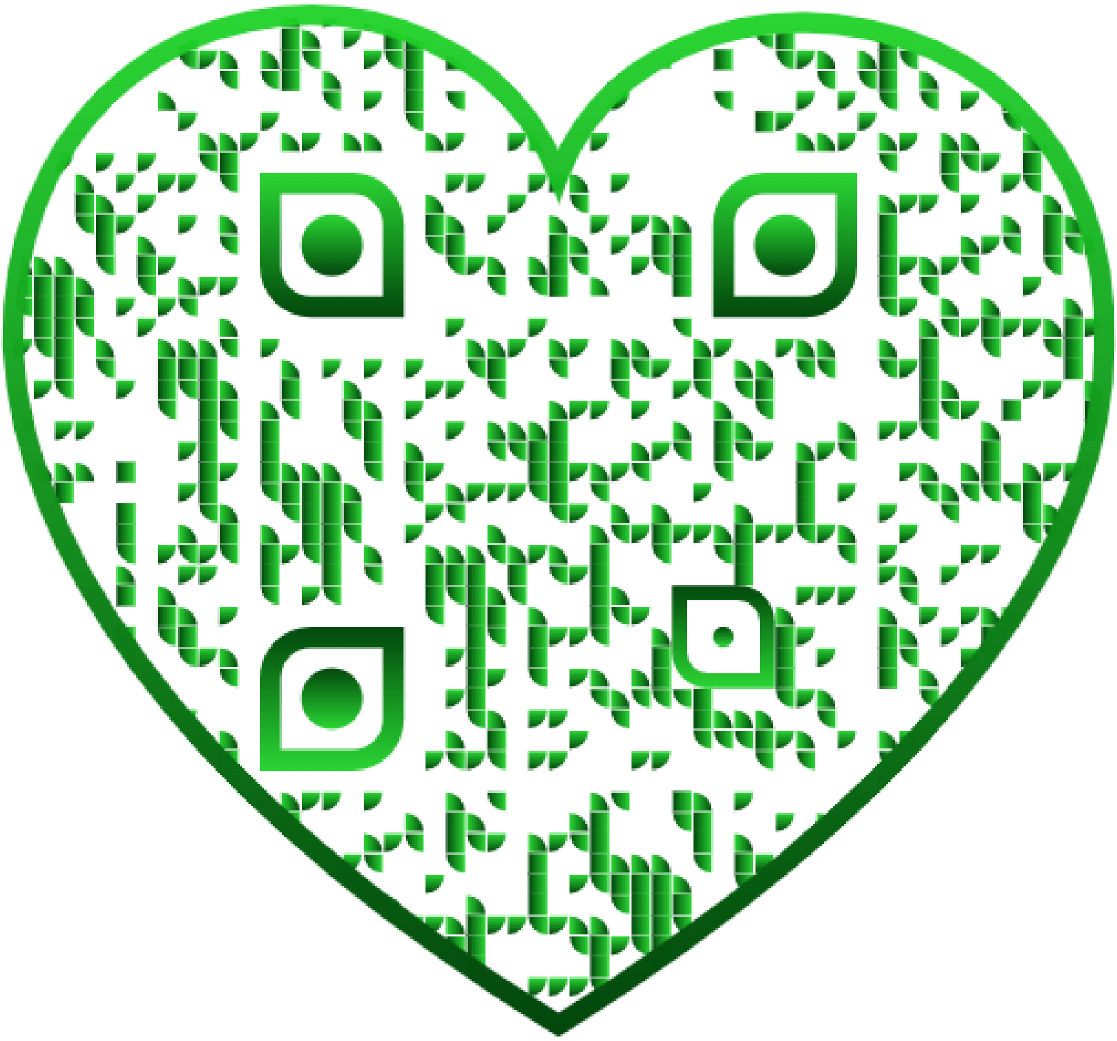

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© LEE MALONE

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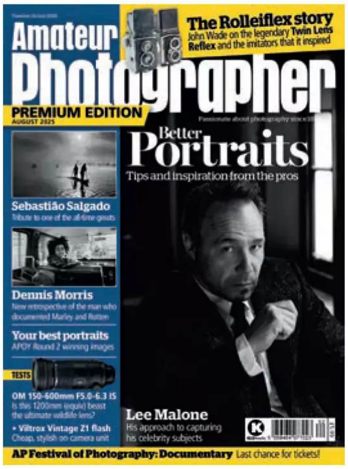
© SEBASTIÃO SALGADO

Welcome

This issue we pay tribute to one of the world's greatest photographers and humanitarians, who died in May. Sebastião Salgado's powerful b&w images championed the world's poor and were a huge influence on many, including me. Be awed by his legacy on page 66. Also this issue, Dennis Morris talks about his intimate early documentary photos of music legends including Bob Marley and Johnny Rotten, and Lee Malone discusses his approach to celebrity portraiture. Many of the greatest portraits of the 20th century were taken using one of the most successful cameras of all time: the Rolleiflex. John Wade tells the story. Finally, this is your last chance to buy tickets for our documentary festival on 9th August. See page 20 for details.

Nigel Atherton, Editor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MAIN COVER PICTURE © LEE MALONE
INSET SIDE PANEL, ABOVE: © SEBASTIÃO SALGADO. INSET SIDE PANEL BELOW: © DENNIS MORRIS

Our cover portrait of Stephen Graham was captured by Lee Malone. Read our interview with Lee on page 76

THIS ISSUE'S CONTRIBUTORS

DAMIEN DEMOLDER
Former AP editor Damien pays tribute to legendary photographer Sebastião Salgado

PETER FENECH
The former editor of *Digital Photographer* magazine interviews portrait expert Lee Malone

STEVE FAIRCLOUGH
AP regular Steve interviews Dennis Morris about his new retrospective exhibition and book

JOHN WADE
Our expert on vintage cameras and camera history is your guide to the Rolleiflex history and its success

ANDY WESTLAKE
Technical Editor
Our chief camera and lens reviewer tests OM System's 150-600mm F5.0-6.3 IS

PETER DENCH
Acting Features Ed
Peter finds out more about a photographer's year-long train station project

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Sony's RX1R III is a relatively small 60MP full-frame compact

Classic full-frame compact resurrected

SONY has revealed a new full-frame fixed-lens compact camera, in the shape of the RX1R III. Released a full decade after its predecessor, it employs the same 35mm f/2 lens, but now with a 60MP sensor. And it fits this into a body that measures just 113.3 x 67.9 x 87.5mm, which is noticeably more petite than its most obvious competitors, the Fujifilm X100VI and Leica Q3 / Q3 43.

Naturally, you get some significant technology updates, as we'd expect to see after such a gap between models. Most obviously, Sony's AI co-processor offers subject recognition for Humans, Animals, Birds, Insects, Cars, Trains, and Airplanes. The camera can also select between the subject types automatically.

The body design has been refreshed too, with major changes including a flat top-plate design with no protruding controls, and a fixed rather than a pop-up viewfinder. The RX1R III also gains the larger NP-FW50 battery, promising an increased stamina of 270 shots per charge using the viewfinder. As before, you get an aperture ring around the lens and an exposure compensation dial on top. Disappointingly, though, the rear screen is now fixed rather than a tilting type.

Key specifications include a standard sensitivity range of ISO 100-32,000, that's expandable to ISO 50-102,400. Continuous shooting maxes out at 5 frames per second, while video recording is available at 4K 30p or FullHD 120p. Elsewhere, though, the RX1R III looks a little short in some areas by modern standards. It has neither optical nor sensor-shift image stabilisation, just electronic stabilisation for video shooting. There's no joystick for setting the focus area, and no switchable ND filter in the lens, either. That said, many buyers will be willing to overlook this to get a 60MP full-frame sensor in such a small camera.

The Sony RX1R III is set to be available later this month for £4,200.

Canon firmware updates, new Speedlite

CANON has announced firmware updates for its EOS R1 and EOS R5 Mark II mirrorless cameras. The updates are aimed mostly at pro users, particularly sports photographers and news agency shooters.

Key changes for sports photographers include the ability for AI-driven autofocus to 'intelligently' lock onto subjects through nets, fences or other obstacles. Panning Assist has also been refined on the R1 to help with motorsports and other fast-moving subjects. Meanwhile, the number of shots taken using pre-capture can now be selected in the menu; up to 20 on the R1 and 15 on the R5 Mark II. Other general system and usability upgrades include the ability to assign a button to disable Wi-Fi for travel or secure environments and improved Servo AF when zooming. Details are at bit.ly/newcanonfw

Canon has also announced the EL-1 (Ver.2), an updated Speedlite flash delivering fast recycle times, long continuous flash burst and advanced wireless communication. With both radio and optical triggering, users can control the EL-1 (Ver.2) wirelessly from anywhere in the scene, and preview flash outputs through the built-in bi-colour LED modelling light. The flash is available to preorder now for £1,299.

Canon's new firmware updates focus on high-end cameras including the EOS R1

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FUJIFILM
FUJIKINA
LONDON 2025

Fujikina is an annual photography festival – this year taking place in London

Fujikina coming to London this September

FUJIFILM has announced that its Fujikina global photography festival will take place in London this year, over two long weekends: September 18-21, and 25-28. Launched in 2017, Fujikina has already taken place in such cultural hot spots as Tokyo, New York, Berlin, Stockholm, Prague and Milan, but this is a first for the UK capital.

Highlights of this year's London Fujikina include masterclasses and workshops, led by top pros such as Tigz Rice and David Shoukry, along with photowalks, seminars and talks, 'meet the expert' sessions, panel discussions, a free Fujifilm camera 'check and clean' and more. There will also be a special exhibition called A World in Colour, organised in partnership with Magnum Photos (this year, Magnum began digitising more than 650,000 colour slides from its archives using Fujifilm's GFX100 II medium-format cameras).

Fujikina takes place in three venues around London's Covent Garden, including the Fujifilm House of Photography, and tickets start at £10. Full details are at bit.ly/fujikina

Oppo and Hasselblad keep on keeping on

ANDROID smartphone maker Oppo has announced the continuation of its partnership with Hasselblad at a recent event in Gothenburg, Sweden.

The two companies have been working together for four years to develop the photographic capabilities of the 'Find' series of smartphones, which feature the Hasselblad Natural Color Solution, Hasselblad Portrait Mode (for capturing portrait bokeh effects which emulate classic Hasselblad lenses), and the Master Mode, specifically designed to match the colour character of images produced by the Hasselblad X2D.

In addition, Oppo confirmed its commitment to the European market. 'In the first half of 2025, Oppo delivered strong results across Europe, driven by the successful return of the Find series,' said Oppo Europe CEO, Bingo Liu. 'In the coming months, we will expand our portfolio with new innovations from the Find and Reno families and broaden our presence in additional European markets.' Oppo also announced its Photography Awards 2025 are now open, with over $10,000 in prizes – see lumo.oppo.com/en/

oppo
HASSELBLAD

Oppo's Olivella Liu and Hasselblad's Bronius Rudnickas shake on the continued partnership

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Viewpoint
Dan Mold

I owned the Sony RX1R II and sold it – the RX1R III is *almost* the perfect upgrade, says Dan Mold

Sony's RX1R II caused quite the stir when it was released in November 2015 and it has built up a cult following since. I was actually one of those cult members last year when I joined the Sony camera club thinking its small pocketable size, high-resolution full-frame sensor and beautiful Zeiss Sonnar T* 35mm f/2 lens would answer my prayers for the perfect street photography daily driver. What soon became apparent, however, was that this really felt like a ten-year-old camera and its lack of modern tech was too much for me to get past.

My ears pricked up, then, when I heard the shock news of the RX1R III. A stealth drop that seemingly came out of nowhere, ten years after the release of its predecessor. So you can imagine how giddy I was to read through all of the specs of Sony's new camera. One key area of improvement I was after was better autofocus, and this appears to be addressed with 73% more phase detection points, Real-Time Tracking and Eye AF. But then I read that the Mark III has a fixed display, which feels like a downgrade compared to its predecessor. I can't tell you how handy having a tilting screen is for street photography when you're shooting from the hip. For me, this is the biggest disappointment as the rest of the spec looks very promising.

Sci-fi movie

Video was never high on my priorities, but the ability to record at up to 4K 30P is a massive advancement over its predecessor's Full HD at 60p, and I would be remiss not to mention this. The electronic viewfinder appears to be pretty much unchanged, with a resolution of 2.35m dots and 0.7x magnification. But it does lose some of its cool factor, as it is now fixed in position and doesn't elegantly pop up like something out of a sci-fi movie.

The new Sony RX1R III

The burst rate is unchanged at about 5fps with AF, which is fine by me as it's more of a street camera than one made for sports or fast action. I was also more than happy with the Mark II's 42.5MP, and the 61MP sensor certainly feels a little overkill and will fill up memory cards much faster. The obvious benefit of this choice, however, is that you can digitally zoom in without losing too much detail.

One of my biggest issues with the RX1R II was its battery life. It used Sony's tiny NP-BX1 batteries which were rated for 200 shots. I'm happy to say that Sony has swapped these for larger NP-FW50 cells rated to 300 shots. They also have a hard plastic exterior which should make them more durable. The new camera also employs Sony's latest BIONZ XR processor which should make it more energy-efficient, too.

Sony's RX1R III delivers on most of the gripes I had with its predecessor and drags the RX1-series kicking and screaming into the modern day. But it's one thing to read a spec sheet and another to see how it performs in the field, so I can't wait to get my hands on one. One thing is for sure, all that new camera tech doesn't come cheap with the RX1R III costing £4,199 – that's £1,600 more than its predecessor cost at launch. Let's hope it delivers and is worth the extra money!

Dan Mold is a Cambridgeshire-based prize-winning photographer and journalist with more than 13 years of experience.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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WITH JOHN WADE
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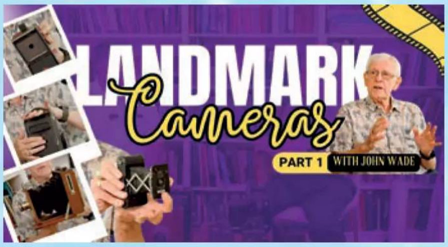

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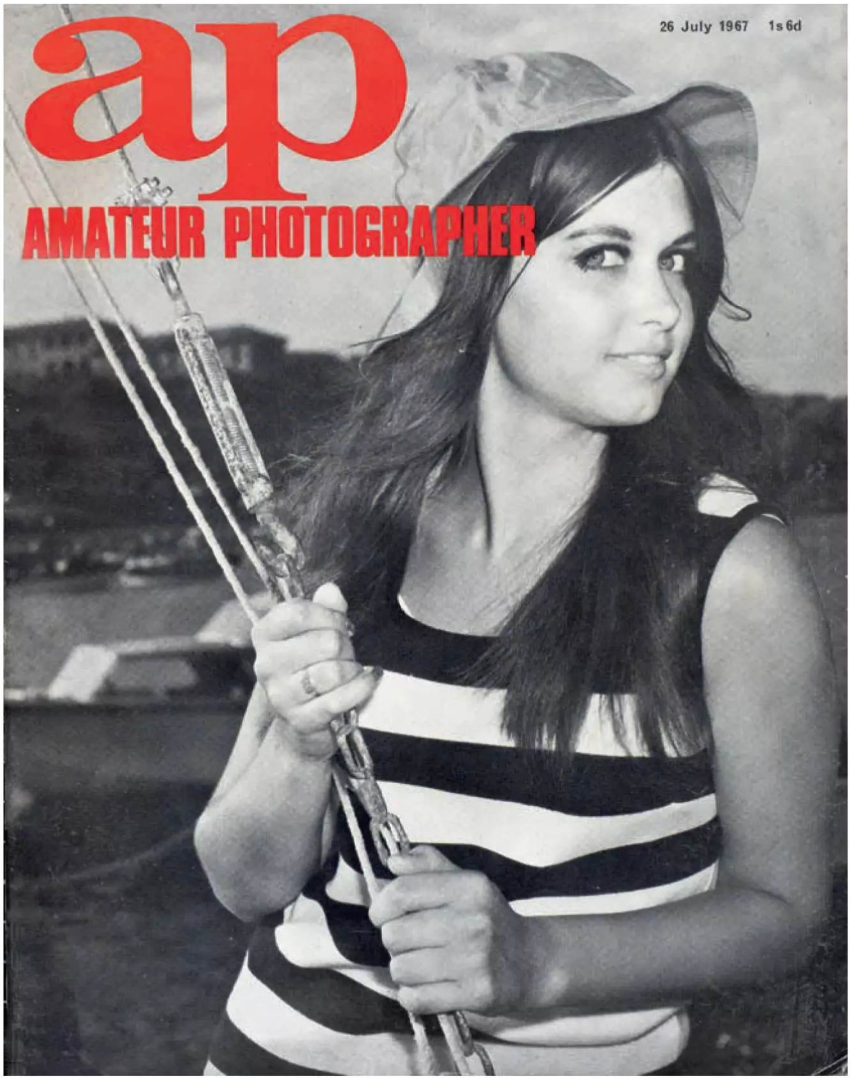
From the archive

This week the AP time machine travels back to this month in 1967 and 1985

26 July 1967

This week in 1967 the magazine sported a bold, confident, new 'AP' logo on the cover, and contained 96 pages of ads, and 32 pages of editorial, of which six were about cine and film-making, which was a big part of AP's content for decades. The title page ran a picture of actor Leslie Phillips on the set of the film *Maroc 7* in which he played a fashion photographer. The caption tells us 'he had to learn photography from scratch and he now says "I'm the keenest amateur photographer in the business!"' The lead feature was on 'Photographing a Bathing Beauty Contest on Holiday', and included a cameo by Morecambe and Wise. Not wishing to miss out on the bathing beauty action, columnist Victor Blackman featured a girl in the bath – an ad for beauty products that was shot in a bathroom showroom with a whole team of helpers. Selling cameras was clearly a more lucrative business back in the 1960s, juding by the ads. Zenit was offering the chance to win an E-Type Jaguar if you bought a Zenit E in 1967. See what they did there? With the cheapest iteration starting at just £19.19 (£483 in today's money), and good condition E-Type Jags often fetching well over £100k today, that's a hell of a return! Zenit wasn't the only company peddling tempting competitions. Minolta was giving away a two-week holiday to Japan plus spending money to a lucky buyer of an SR-T101 – though at £3,000 (with the f/1.7 lens) it required a bigger upfront investment.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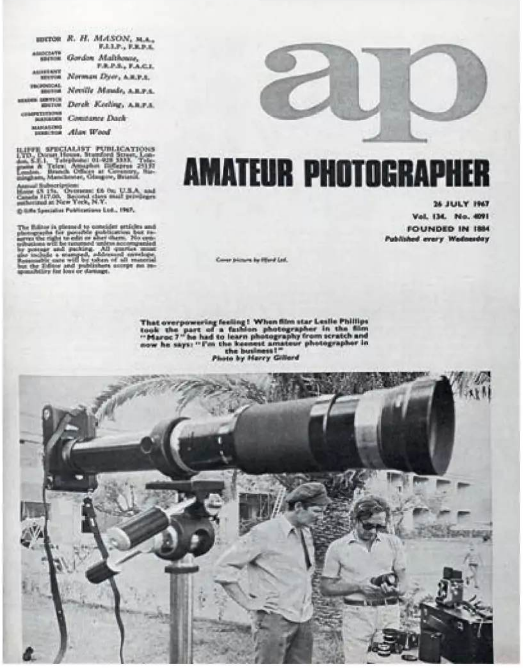
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AMATEUR PHOTOGRAPHER

26 JULY 1967
Vol. 134. No. 4091
FOUNDED IN 1884
Published every Wednesday

Cover picture by Ilford Ltd.

That overpowering feeling! When film star Leslie Phillips took the part of a fashion photographer in the film "Maroc 7" he had to learn photography from scratch and now he says: "I'm the keenest amateur photographer in the business!"
Photo by Harry Gillard

Above: AP's new 1967 logo was shortlived. It clearly wasn't popular. What do you think?

Left: Actor Leslie Phillips on the set of *Maroc 7*. Canon you identify that enormous lens?

Right: Ads for cine cameras and projectors were prolific in the 1960s and the 70s, when video took over

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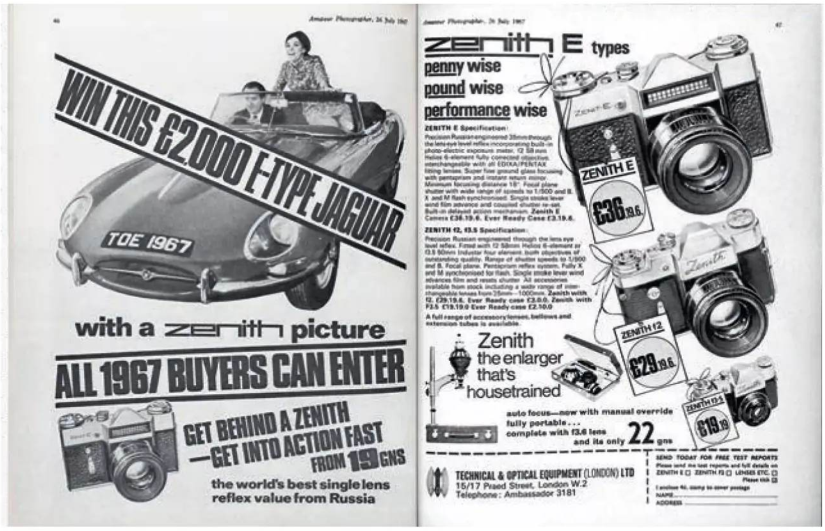
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Anyone buying a Zenit E in 1967 could potentially win an E-Type Jaguar worth £2,000 (£50,350 in today's money). Zenit E kits ranged from £19.19 (£483) to £36.19 (£911)

Photographing a Bathing Beauty Contest on Holiday

Above: Milking any excuse to show pictures of girls in bathing costumes, AP's big feature was on beauty contests. Morecambe and Wise were the judges for this one

On the Fashion Fatigue

Do I Seem Slap-dash?

The Waitress in the Topless

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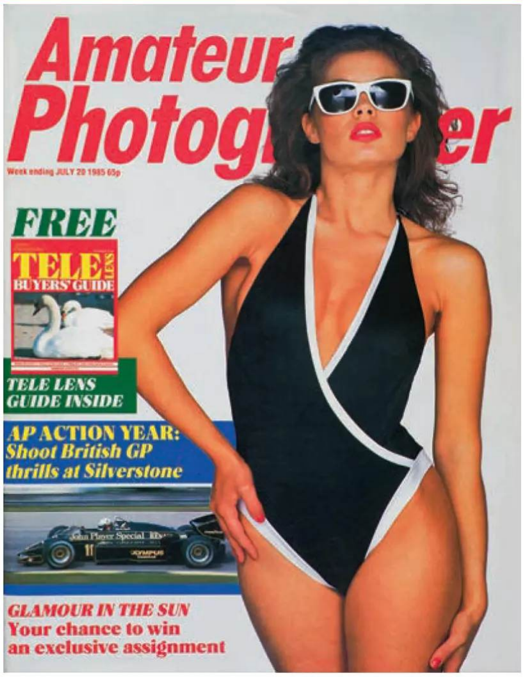
Focussing Problem Simply Solved

VICTOR BLACKMAN'S Cameravaria

Victor Blackman's weekly column featured anecdotes about his adventures as a press photographer at the *Express*. This week he featured a colleague's bathtime photoshoot

20 July 1985



Amateur Photographer

Week ending JULY 20 1985 65p

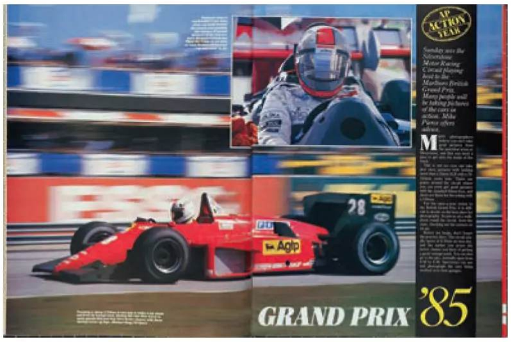
FREE TELE LENS BUYERS' GUIDE

TELE LENS GUIDE INSIDE

AP ACTION YEAR: Shoot British GP thrills at Silverstone

GLAMOUR IN THE SUN Your chance to win an exclusive assignment

This 1985 issue of AP came with a free telephoto lens buyers' guide, which would have been handy for photographing the British Grand Prix – the subject of the issue's big feature. Also this week was an interview with Andy Summers, lead guitarist of the Police, about his forthcoming photography exhibition.


AP ACTION YEAR
GRAND PRIX '85

Above: Photographing the 1985 British Grand Prix at Silverstone – won by Alain Prost in a McLaren.
Below: A striking ad for the Nikon FA, the world's first camera with multi-pattern metering

SIMPLY, THE MOST INTELLIGENT CAMERA KNOWN TO MAN.
Nikon

ALL IMAGES © SIRKKA-LIISA KONTTINEN, COURTESY AMBER/L PARKER STEPHENSON PHOTOGRAPHS, NY

Writing in the Sand

by Sirkka-Liisa Konttinen

£35, Dewi Lewis, hardback, 132 pages, ISBN: 9781916915138

Writing in the Sand is a testament to Geordie joy and the democratic power of the lens, says **Peter Dench**

Some projects are born in a flurry of commissions and deadlines. Others, like Sirkka-Liisa Konttinen's *Writing in the Sand*, are cultivated over decades – patient, perceptive and profoundly human.

Spanning 25 years, this body of work brings the North East's beaches to life in all their exuberant, occasionally chaotic, sun-soaked glory. Konttinen, a Finnish-born photographer and founding member of the Amber collective, has long focused her lens on the working-class communities of Newcastle and its surrounds. Here, she moves from the domestic to the tidal, yet retains her signature gift: the ability to witness joy without distorting it.

Her images, printed in sumptuous tritone, capture spontaneous acts of communal theatre – children vaulting off groynes, pensioners paddling with quiet rebellion, teenages congregating with tribal loyalty. Konttinen's photographs are celebratory but never sentimental. Her camera neither intrudes nor flatters. Instead, it meets her subjects with respect, offering dignity to the defiant and delight to the daydreamers.

Awarded an MBE in 2025 for services to photography, her career continues to defy easy categorisation. She has made films, founded collectives, and exhibited internationally – including being the first British photographer toured in post-Cultural Revolution China. But it is in books like this that her vision feels most complete: democratic, joyful, and rooted in lived experience.

There is something quietly political in this work. Not in the sloganeering sense, but in its insistence that ordinary lives, sand-flecked and sunburnt, are worth documenting with care. The pictures don't shout; they shimmer.

Writing in the Sand is a warm invitation to a place where people still make their own fun, sculpt their own castles, and write their stories – however temporary – into the landscape. For photographers seeking inspiration, this is a reminder of what it means to return, again and again, with patience, empathy, and open eyes.

Left: Cullercoats, August 1978

Right: Roker, August 1978

Below: South Shields, August 1978

Bottom: Tynemouth, August 1978

Books & exhibitions

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Badbury Rings

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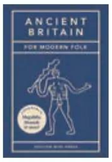
Ancient Britain for Modern Folk by Tom Howells

£14.95, Hoxton Mini Press, hardback, 208 pages. ISBN 9781914314919



If the Cerne Abbas Giant's famously oversized attribute doesn't grab your attention, then this delightful field guide to Britain's ancient sites certainly will. Tom Howells' *Ancient Britain for Modern Folk* is a small book with big energy – part travel companion, part cultural decoder, and irresistible to anyone with even a passing interest in megaliths, mounds and mysterious markings.

Neatly pocket-sized and bound in cloth, it's as charming to hold as it is to read. The 90+ entries span the length of Britain, from Orkney's Neolithic villages to the stone circles of Avebury, each one concisely annotated with practical info, context and more than a little dry wit. This is no dusty academic tome; it's a book that encourages muddy boots, roadside detours and impromptu solstice celebrations.

The imagery – gathered from various individuals and stock libraries – is as eclectic as the sites themselves are also unifying, adding a scrapbook feel to a book that's half guide, half love letter to Britain's ancient weirdness. Howells, who previously penned opinionated guides to London's wine bars and oddities, writes with humour and reverence, often in the same sentence.

With a timeline for historical orientation and enough offbeat charm to rival the Cerne Abbas Giant's… stature, this is the kind of book you'll want to throw in a backpack and hit the road with. Think of it as *Time Team* meets psycho-geography, shot through with standing stones and a knowing wink.

Seeing Each Other: Portraits of Artists

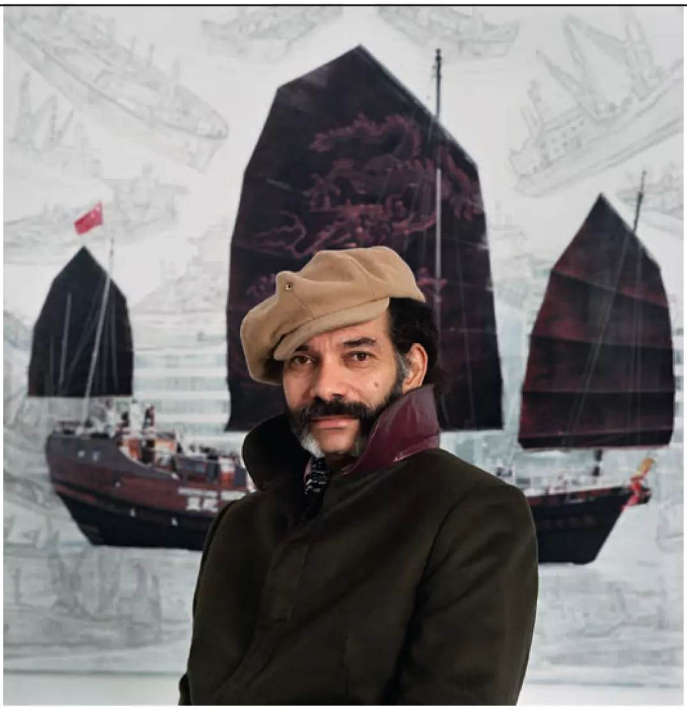
Pallant House Gallery, 8-9 North Pallant, Chichester, West Sussex PO19 1TJ. Until 2 November. £17.
pallant.org.uk/exhibitions. info@pallant.org.uk

Pallant House Gallery's new exhibition Seeing Each Other: Portraits of Artists is the kind of show that makes you wish you'd been better behaved at art school. Running until 2 November, it's a visual love letter to 125 years of creative friendships, rivalries, and the occasional chaotic night out – seen through the eyes of fellow artists.

While there's plenty of painting, sculpture and the like, we're here for the photography. Mary McCartney's Being Frida (yes, that's Tracey Emin in a monobrow) kicks things off with a knowing wink. There's Lee Miller's intimate 1937 shot of Eileen Agar, Bill Brandt's unmistakable touch, and Johnnie Shand Kydd's grainy snapshots of the Young British Artists doing what they do best: being brilliant and slightly unruly.

It's not just about who had the best party, though. These photographic portraits capture something painters can't always reach – a fleeting expression, an unguarded glance, the blink of vulnerability between poses. Whether it's Snowdon shooting Hockney or Jenny Lewis capturing the essence of east London's vibrant creative community with her portraits of Fiona Banner, Jasleen Kaur and Yinka Ilori from the series, Hackney Studios, the photos in this show remind us that artists, when caught off-guard or in their creative spaces, are often at their most revealing. And while painters might labour for months to get the angle of an elbow right, the photographers slip in, get the goods, and slip out – no turpentine required.

For those of us who simply appreciate when someone remembers to remove the lens cap, this show is a real treat. A celebration of artistry and ego, yes – but also of community, curiosity, and the uniquely British talent for immortalising genius with a touch of humour and humanity.



Top: Hew Locke, by Nicholas Sinclair, London 2015, Pallant House Gallery, Chichester

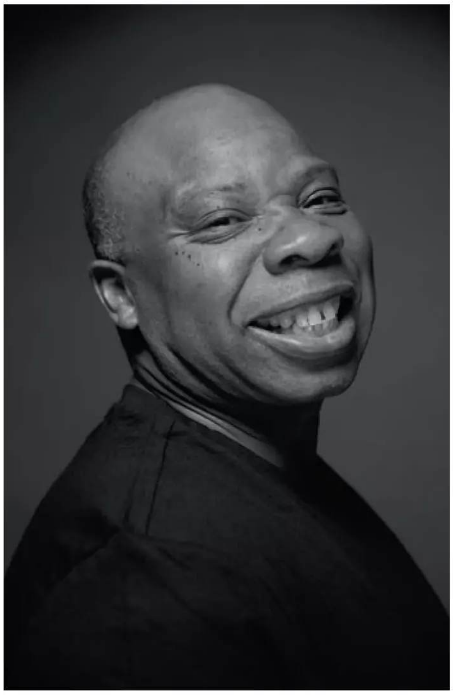
Above: Jasleen Kaur, Hackney Studios by Jenny Lewis

Right: Mary McCartney, Being Frida, London, 2000, Giclée Print, Courtesy of the Artist

Left: Fiona Banner, Hackney Studios by Jenny Lewis

© PHOTOGRAPH BY MARY MCCARTNEY

Cassie Agbehenu. From Fierce Bristol, 2024.


Edson Burton. From Fierce Bristol, 2024.

Kelechi Molokwu. From Fierce Bristol, 2024.

ALL IMAGES ON THIS PAGE © AJAMU X

Fierce: Bristol

by Ajamu X

Martin Parr Foundation, 316 Paintworks, Bristol BS4 3AR.
Until 21 September, Free. www.martinparrfoundation.org

Ajamu X doesn't take portraits. He constructs them – layer by deliberate layer, each image a carefully crafted act of resistance, elegance and joy.

His latest exhibition – Fierce: Bristol, which is running at the Martin Parr Foundation until 21 September, adds ten new portraits to his decade-long series documenting the Black LGBTQ+ experience. And it's fierce in the truest sense of the word: bold, beautiful and unflinchingly present.

Since 2013, Ajamu's Fierce archive has countered the absence of celebratory images of Black queer lives. The Bristol chapter introduces artists, psychotherapists, writers, community organisers and activists – figures such as Travis Alabanza and Edson Burton – framed with a reverence that makes you sit up and look properly. Each portrait, made in a makeshift studio at the Foundation, is digital, but retains the tactile, intimate feel of Ajamu's earlier salt prints and platinum work.

A fine art photographer at heart and in practice, Ajamu is unapologetic about refusing the documentary label. 'My social activist work is done through a fine art lens,' he says. 'It's about how we feel the photograph.' And feel it you do: these are images that exude presence and power, yet remain delicate in composition – almost classical in their arrangement, with a sensitivity to paper stock and tonality that elevates the subject as both muse and collaborator.

Ajamu's work is as much about photography as it is about the photographic object. He reclaims the studio portrait tradition and inserts bodies long excluded from its walls. The result is a gallery of Black queer energy – still too rare in British institutions, but gathering force with each click of his shutter button.

As the Fierce archive grows, so does its significance. This isn't just an exhibition – it's an intervention, a recalibration, and a reminder that photography's true power lies not just in what it sees, but in who it dares to show.

Myles-Jay Linton. From Fierce Bristol, 2024.

It's good to share

Our favourite photos posted by readers on our social media channels this week

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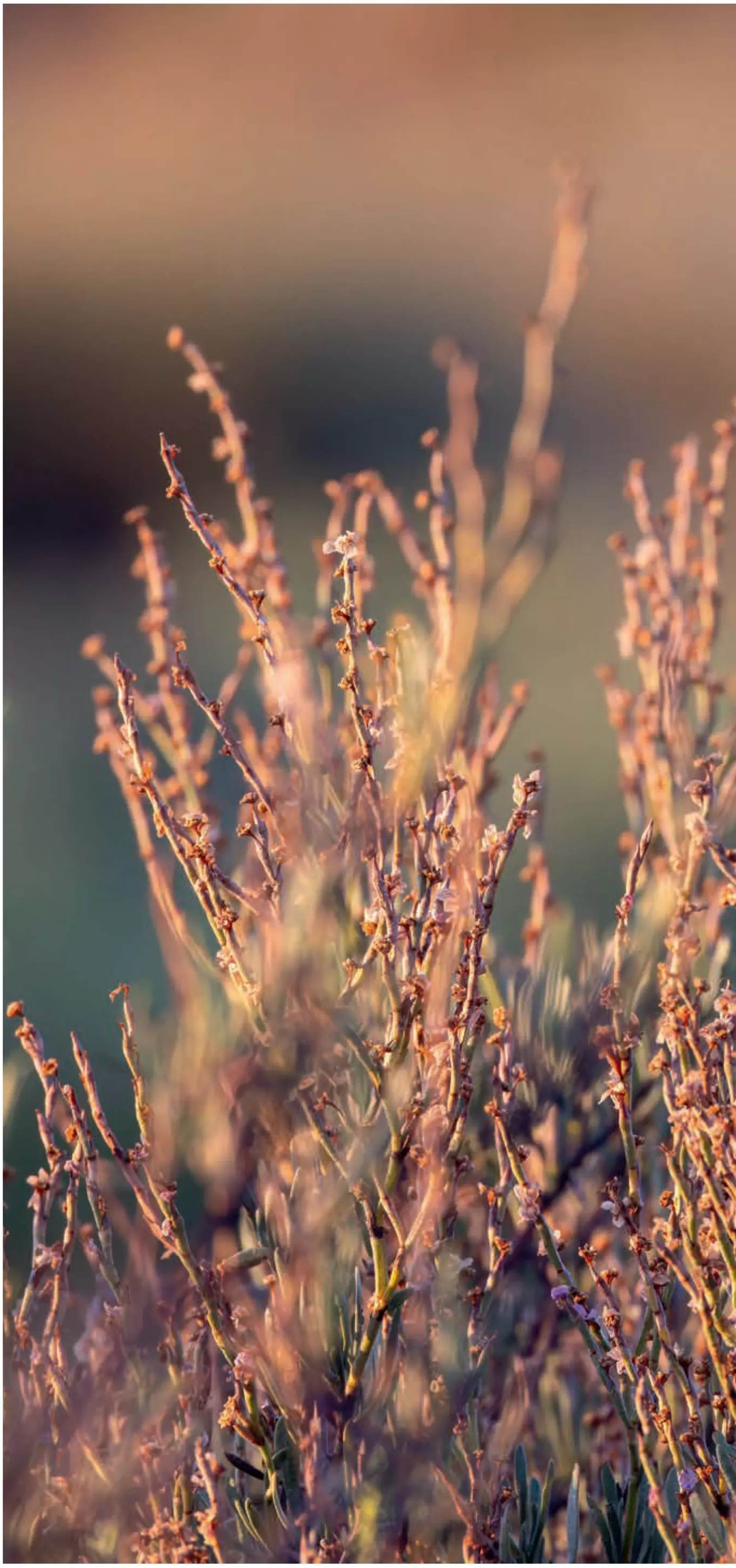
Morning Stretches
by Tracy Akehurst

Canon EOS R5 with RF 100-500mm and 1.4x extender, 1/500sec at f/11, ISO 3200, 700mm

'This photo was taken in El Rompido in Spain, just as the sun was coming up. It was really quiet apart from the bird song. This zitting cisticola caught my eye as it appeared to be doing its morning exercises! The light was just right and really set the tone for the bird and background.'

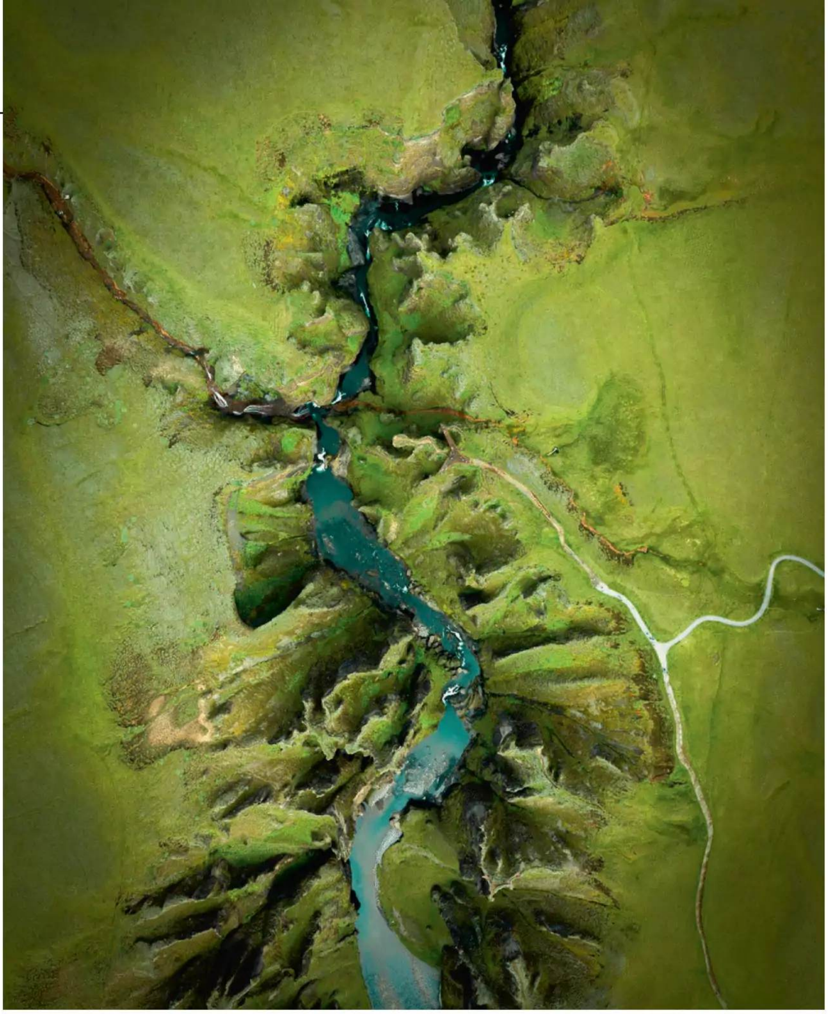
Instagram @t_j_a_wildlife



Feather Canyon
by Nathan Ramirez

DJI Mavic 3 Classic, 1/400sec at f/2.8, ISO 100

'This aerial image captures the winding curves of Feather Canyon in Kirkjubæjarklaustur, Iceland. Taken in soft and low light, I highlighted the deep greens of the moss and the glacial blue runoff cutting through the canyon. The overcast conditions at the beginning of summer helped maintain the mood without harsh contrast.'
Instagram: @nr_studios
Website: nrstudios.myportfolio.com



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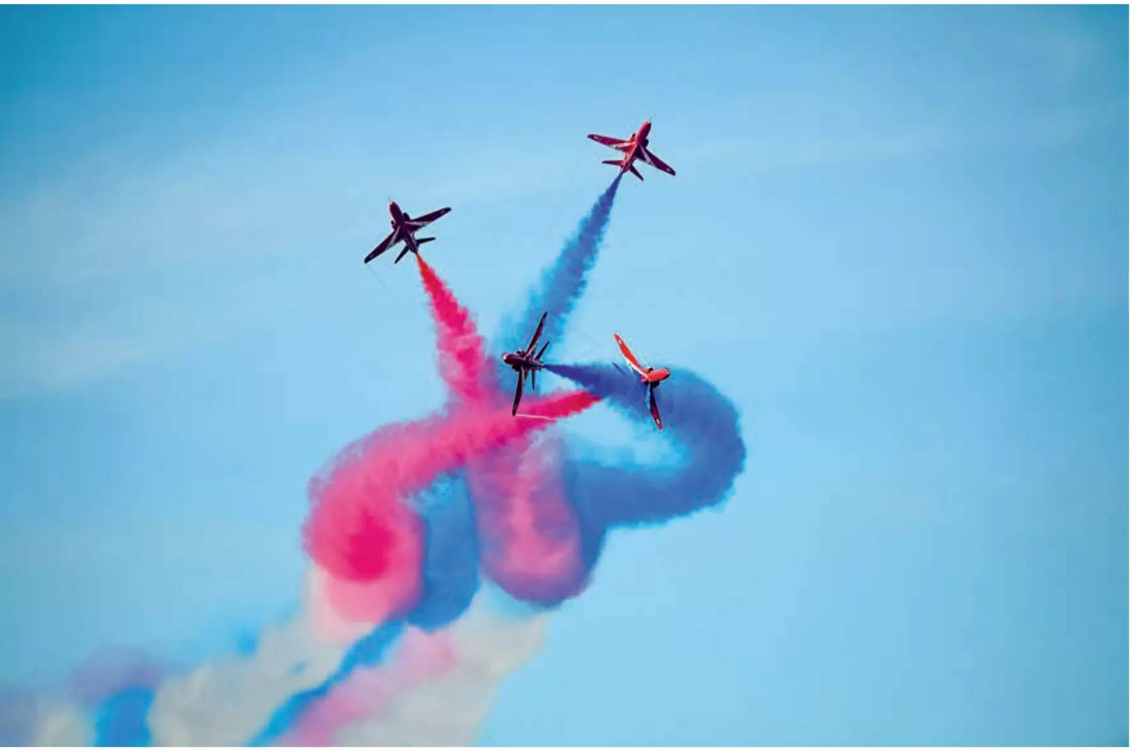

Reds Doing it Best
by Steven Collis

Nikon Z6ll, Sigma 150-600mm F5-6.3 Contemporary DG OS HSM lens, 1/2000sec at f/6, ISO 320, 460mm

'This shot was taken at the Battle of Britain airshow at Headcorn, Kent, on Sunday 29 June 2025. It was one of many very fast-moving displays by the spectacular Red Arrows.'
Facebook and Instagram: Allfields Photography
X: @tintininkent

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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Crabeater Seals ©Sue Flood

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JON NICHOLSON

Auto Exposure

Jon takes us through his 40-year career in sports reportage, documenting the culture of everything from Formula 1 (featuring the likes of Ayrton Senna and Damon Hill) to banger racing, as well as some of his other work.

SIMON HILL & JOHN BULMER

The North Revisited

John Bulmer's colour images of northern England taken in the 1960s and '70s remain a cornerstone of British documentary photography. Simon Hill recently revisited those communities and they discuss their two bodies of work.

KRISHNA SHETH

Life on the Picture Desk

Recently appointed Director of Photography for *The Economist*, Krishna will talk about her career, which began as a picture researcher at the *Express* newspaper, before becoming Deputy Photography Director at *The Telegraph Magazine*.

JILLIAN EDELSTEIN

Sharing the Story

Jillian shares stories related to managing reconciliation in post-apartheid South Africa, personal stories linked to Ukraine and Palestine, and local stories on a range of topics. Plus, how commercial work helps to fund the personal projects.

CAROL ALLEN-STOREY

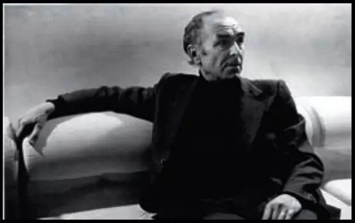
Telling Women's Stories

Carol discusses her humanitarian documentary work photographing issues affecting women and children around the world for NGOs such as UNICEF, Save the Children and Comic Relief.

LAURA PANNACK

Documentary Portraiture

Laura discusses her portraiture and social documentary work, which has been extensively exhibited and published worldwide, including at the National Portrait Gallery, the Houses of Parliament, Somerset House and the Royal Festival Hall.



PAUL HILL

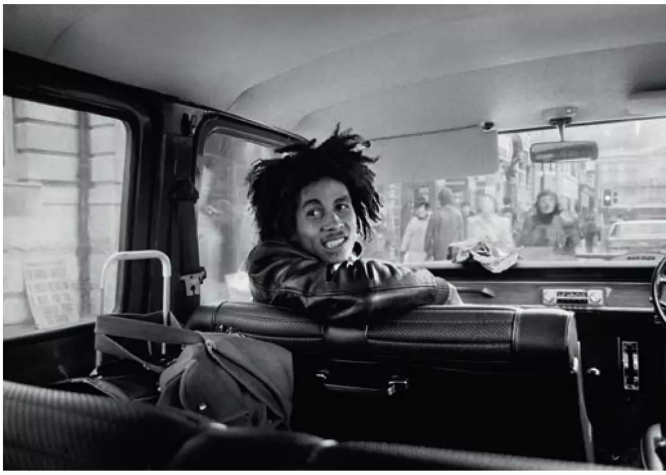
Dialogues with Legends

Paul Hill and Thomas J Cooper interviewed the movers and shakers of 20th century photography for their book *Dialogue with Photography* (1979). Paul will discuss those conversations with Cartier-Bresson, Doisneau, Brassaï and others.

ALL PICTURES © DENNIS MORRIS

Breaking the mould

Dennis Morris is most famous for his images of music superstars and documentary work in London. He spoke to **Steve Fairclough** about his major new retrospective exhibition and book



Clockwise from left: Burning, 1973. Colour photograph of Bob Marley with a spliff between his fingers

Babylon by van, London, 1973

Admiral Ken with Bix Men and sound system, Hackney, London, 1973

Southall streets, 1976

It was perhaps destiny that a young, gifted and black photographer from Jamaica would spring to fame with his iconic images of reggae legend Bob Marley. Dennis Morris was born on the Caribbean island in 1960, but his family moved to the cooler climes of England when he was just a young boy. His love of photography was sparked at an early age when the English darkroom entrepreneur Donald Paterson set up a photographic club for choirboys at Morris's local church in Hackney.

Morris recalls, 'At the age of nine, I first saw the magic of photography. One of the older boys was printing in the darkroom. He took the paper, put it into a dish, rocked the dish and this image appeared. I thought "Wow! Magic." From that moment on I knew this was going to be my life. I guess Mr Paterson saw my enthusiasm and potential, and took me under his wing. He taught me everything. He took me to galleries, museums… you name it. It all stemmed from him.'

The youthful Morris's prodigious talent for photography was quickly apparent. He won a photo contest with a seaside image shot with a Kodak Brownie camera on a school trip in Devon and, aged 11, had one of his pictures (of a PLO demo in London he'd stumbled across) on the front page of the *Daily Mirror*.

He studied photography in magazines and books and reveals, 'The biggest discovery for me was Gordon Parks, the first black photographer to work at *LIFE* magazine. That was a big breakthrough to see another black person out there. When I was leaving school, my careers teacher asked me what I wanted to do. I said "I want to be a photographer" and he said, "don't be silly, Morris. There's no such thing as a black photographer". I said, "Well, there's Gordon Parks and James Van Der Zee… to name a few." He said, "Who?" Different days!'

Meeting Bob Marley

As a young teen, in 1973, Morris had a huge interest in music and had read in the music press that the rising star of reggae, Bob Marley, was coming to perform his first ever UK tour with his band, The Wailers.

'I decided not to go to school on the day of the first date and went to the Speak Easy Club in the West End. I got there about 10 o'clock, but I didn't know that bands don't do soundchecks at 10 in the morning! Around 3 or 4 o'clock [in the afternoon] Bob Marley turned up. I walked up to him and said, "can I take your picture?" He said, "yeah, man, come in". It all started from there. He took to me, for whatever reason, told me about the tour and asked me if I'd like to come along.'

He adds, 'The next morning I packed a bag as if I was going to do sports at school and went to the band's hotel. There's a very famous picture of him [Marley] in the tour van turning back saying to me "you ready, Dennis?" I said, "yeah"… click and there is one of my most iconic images. The fact that I had a camera was like… you want it, let's do it. It was as simple as that.'

That camera was a Leica M3 which Dennis Morris's mentor, Donald Paterson, had lent him. 'All those tour images were taken on a Leica M3… a beautiful camera. The focusing on the rangefinder was very difficult, but I'd mastered it. All my great work and favourite shots were taken on an M3.'

The tour ended prematurely as Wailers' band members Peter Tosh and Bunny Wailer took snow on the English countryside as a sign from Jah (the Rastafarian God) to leave and go home to Jamaica. But Morris had established a firm connection with Bob Marley and would continue to photograph and meet the legendary musician right up to close to Marley's death in 1981.

Morris recalls, 'The band came back a couple of years later [in 1975] and played The Lyceum. Bob had remembered me and gave me a photo pass. I ended up getting the covers of *NME, Melody Maker* etcetera [with the pictures], but my ambition was to be a war photographer. Reportage was my big influence and I took that technique within rock. Instead of doing your normal rock type photography – band against a wall etcetera – I did studies in that way, which was very unique at the time and still is.'

Life in London

Morris cites photojournalists Don McCullin and Robert Capa as key influences and explains, 'I was really honing my craft by taking images of my surroundings as well. I was taking shots of my neighbourhood in Hackney – living conditions, the whole shebang. Then I discovered another area of London, Southall, where I did the same thing. I went and photographed all of the cultural side of their lives – weddings, temples, housing… you name it.'

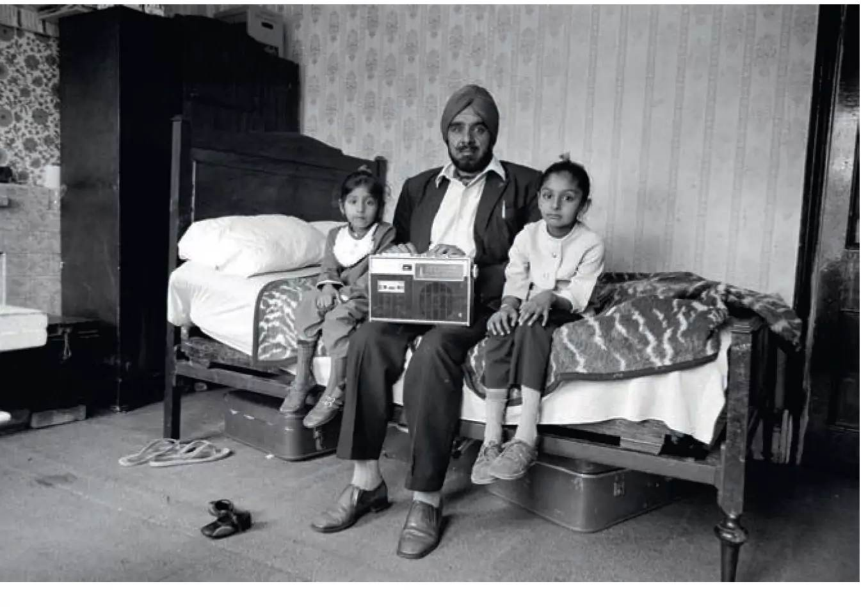
That potent mixture of music images – including reggae artists, the Sex Pistols, Oasis, PiL, Marianne Faithfull and many more – and reportage forms the foundation of Morris's latest exhibition and book, both titled *Music + Life*. The exhibition is running at The Photographers' Gallery in London until 28 September.

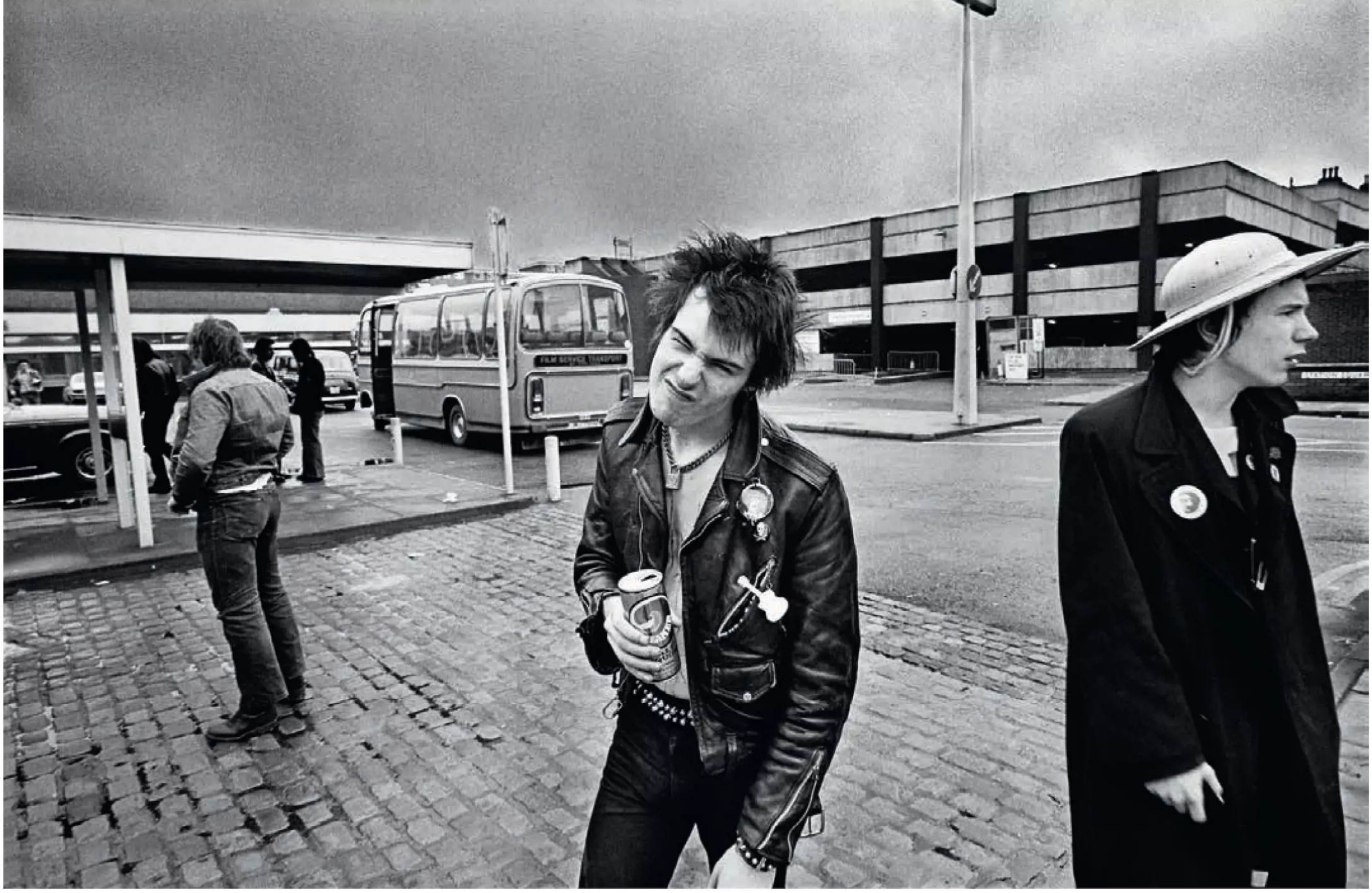
Of the featured images, he reveals, 'It's not just music pictures. It covers everything… the reportage work and social documentation I did. There are three bodies of reportage work in there – Growing Up Black, Southall: Home From Home, and This Happy Breed, which is looking at the white English community in the East End.'

The driver of the Music + Life project was Simon Baker, the director of the Maison Européenne de la Photographie (MEP) in Paris, which ran the exhibition from February to May 2025, which was a 'phenomenal success'. It took two years to put together, and editing down decades of work proved to be 'a very hard process' for Morris. 'In the exhibition there's nearly 400 images and in the book there's about 300 or so images. I still feel there are some images that could have been in there, but there was a finite space to fill. I'm happy with it. It gives a glimpse of what I've done. The other point is it stops around the 1990s and I've done so much more since.'

The creative process

Although he's over 50 years into a hugely successful career, Dennis Morris admits, 'My creative process





is the same as it was from the very beginning. I'm a people's person. Even if I'm working in a studio, my approach is in a very reportage way. I tried working with assistants, but it doesn't really work for me. In the studio it's just really getting into a vibe of a conversation; getting to know the person. If they're into drinking, then have some drinks with them. If I was an actor, you'd call me a "method actor" because that's how I work. I get into the mind and the world of the person I'm with in that way to be able to get that definite, infinite images and it's always worked for me in that way. It's a slow process sometimes.'

Despite that reference to a slow process, Morris is not one to prolong studio time when he knows he's got the shot, even if it's early in the day. 'There's no point in just keeping shooting. In photography you're looking for that one shot and, when you have that shot, you know it – that's what I'm always looking for. That's how I work creatively. The art of it is in the way I work. I aim for the truth. I look for the real person. I take away that mask and show the real person.'

Embracing digital

With a background steeped in mastering a Leica M3 rangefinder and learning the

Clockwise from opposite page, top:

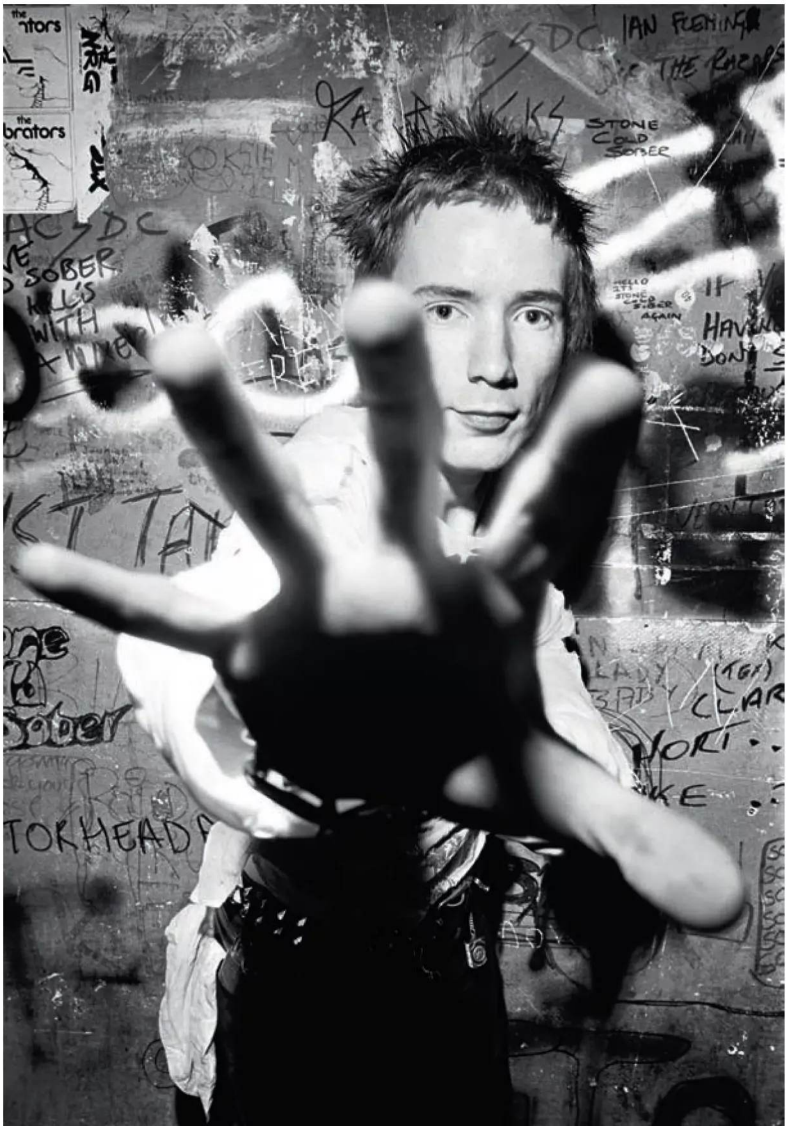
The Brothers, The Black House, Islington, London, 1970

Sid Vicious and Johnny Rotten, S.P.O.T.S tour, Coventry bus station, UK, 1977

Johnny Rotten, backstage at the Marquee Club, London, 23 July 1977

Soul Sista, Hackney, London, 1974

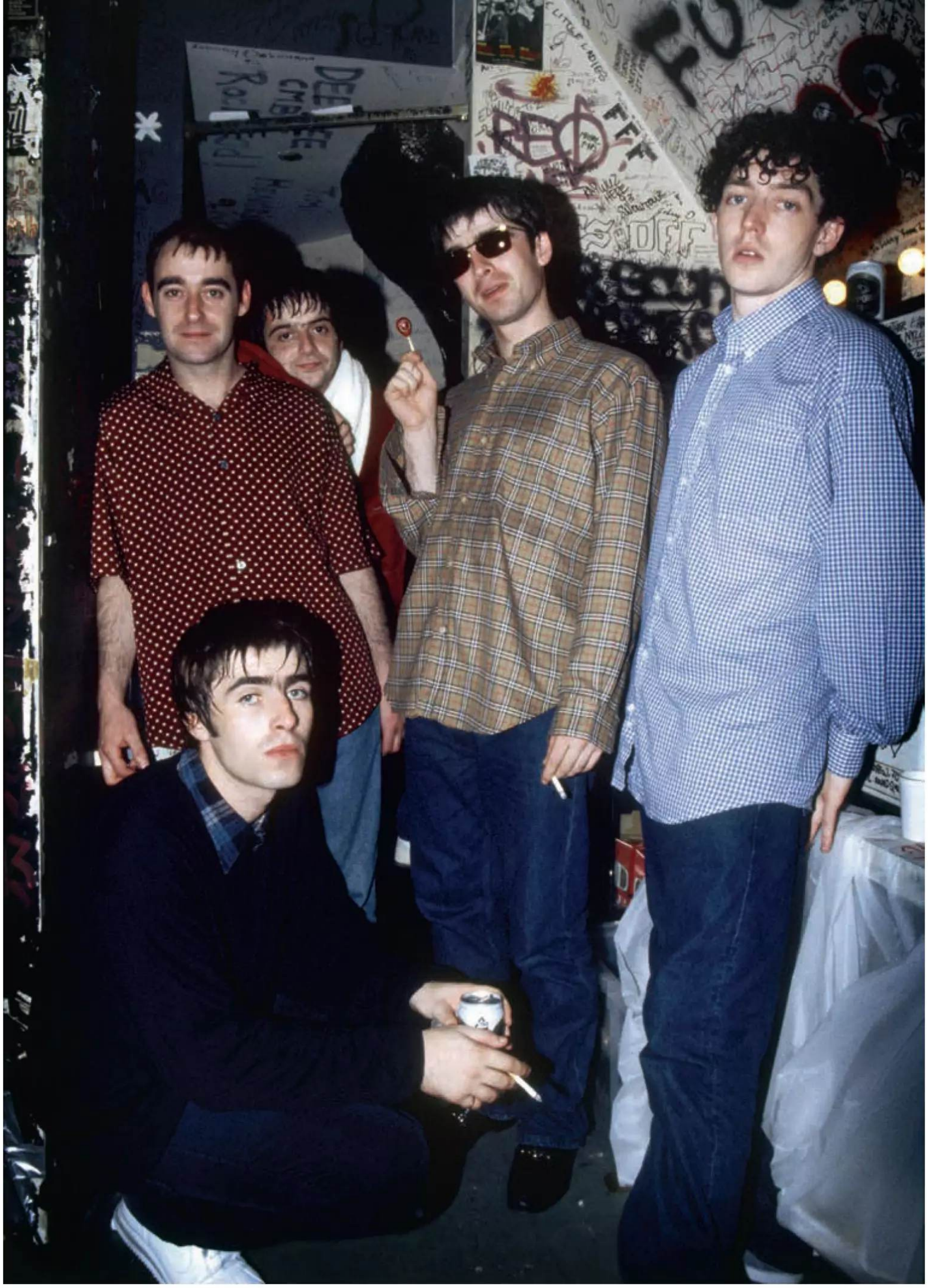
Man with his two daughters and his most prized possession, Southall, 1976



darkroom process under the tutelage of darkroom guru Donald Paterson, Morris has now firmly embraced the digital age, but many of his methods remain the same. He reveals, 'It goes back to the days before digital when you had to know what you were doing, what you were going for, but you only knew you'd got it when you developed the film and looked at it. It's the same process when I shoot digital. I shoot as if I'm shooting film. I don't stop and look at the back of my camera – by doing that, you break the momentum and flow. I keep going.'

However, there is one major benefit of the digital age for Morris. 'With all my negatives, and my scanning of the negatives, I've learnt that you can get so much more out of a negative. That is wonderful because I'm getting more out of my negs now than I was before that whole digital advancement.'

When asked about what he is most proud of from his career thus far, Dennis Morris reflects, 'When I look back to what my school careers master said to me, to break down all those barriers is the greatest achievement. I never went into photography to make money. I found a vehicle and something that made me feel alive. I went into it for pure love. If you go into it for love, and you perfect your craft, the money side will come. I'm in it for the long haul. I've been in this business a long time. I'm still here and people are still excited by my images.' AP

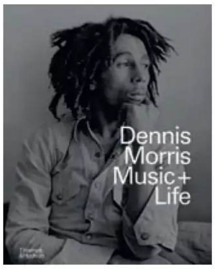


Above: Original Oasis line-up backstage, Tokyo, Japan, 1994

© PEARL DE LUNA

Dennis Morris

Dennis Morris was born in Jamaica in 1960 and he moved with his family to London, England, as a child. He joined the camera club at his local church and his career took off after meeting and photographing reggae legend Bob Marley when aged just 14. He is most famous for his images of Marley, the Sex Pistols and his documentary work in London. He also worked as an art director for Island Records and designed iconic album packaging for Public Image Limited. He has exhibited internationally and his work in held in collections, including the National Portait Gallery and the Metropolitan Museum of Art, New York.
www.dennismorris.com



The book *Dennis Morris: Music + Life* (ISBN: 978-0-500-02837-7) is co-published by The Photographers' Gallery and Thames & Hudson and has an RRP of £40. The accompanying exhibition, Dennis Morris: Music + Life, is at The Photographers' Gallery, London, till 28 September.
www.thamesandhudson.com and **www.thephotographersgallery.org.uk**

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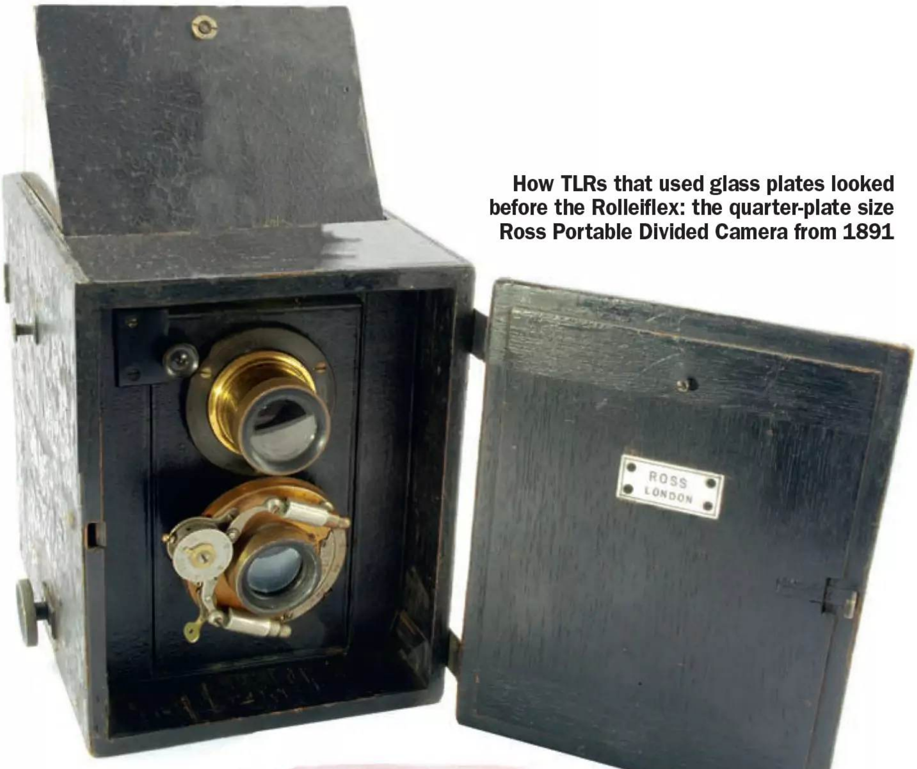
Reflex actions

John Wade looks at the Rolleiflex, its legend and its legacy

The idea of a camera with twin lenses, one to take the picture, the other to reflect its image up to a viewfinder on the top of the body, goes back to the days when cameras used glass plates and/or individual sheets of cut film. The cameras were consequently quite cumbersome. The Rolleiflex was the first twin lens reflex (TLR) to use roll film in a small, compact, hand-holdable body. It was a success that inspired countless other manufacturers worldwide to produce their own versions of the classic design. Most were true TLRs, though some were far simpler cameras without the coupling between taking and viewing lenses. Even so, they still resembled, and took inspiration from, the iconic design of Rollei TLRs.

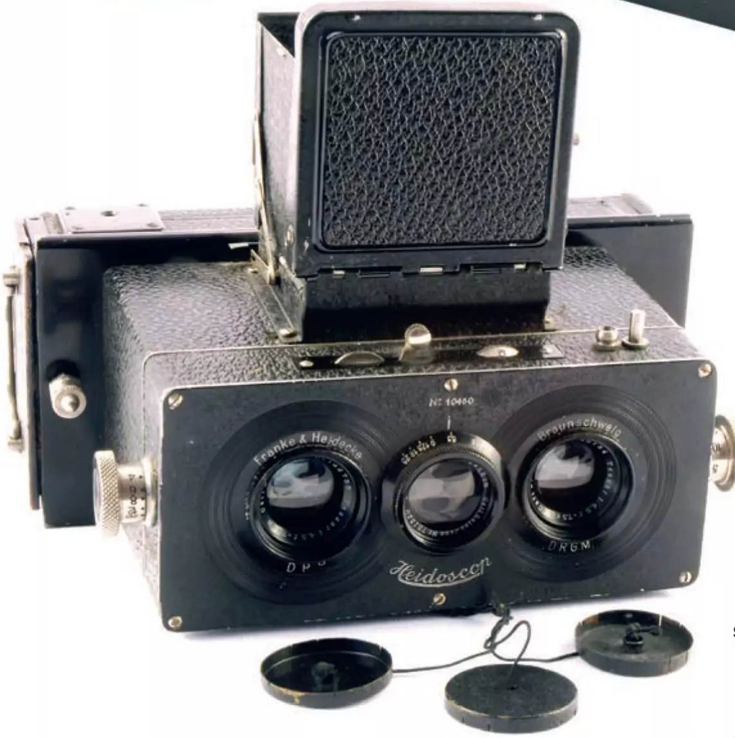


How TLRs that used glass plates looked before the Rolleiflex: the quarter-plate size Ross Portable Divided Camera from 1891

A bit of history

The concept for the Rolleiflex began with a camera designer named Reinhold Heidecke who worked for prestigious German camera manufacturer Voigtländer. When he came up with the idea for a compact TLR, it was turned down, the company preferring to stick with models with proven popularity, in particular stereo cameras that were in vogue at the time. So, in 1920, Heidecke left Voigtländer to link up with businessman Paul Franke to form a company they called Franke and Heidecke.

Initially, lack of funds prevented the introduction of anything too revolutionary, so they produced stereo cameras. The first, called the Heidoscop, the name derived from that of its designer, used three lenses in a row. The outside lenses were for shooting the stereo pair of images. The one in the centre acted as a viewfinder, reflecting its image up to a ground-glass screen under a hood on the top of the body. The camera used glass plates, but in 1926 a roll film version was produced with 'roll' incorporated into the name to make Rolleidoscop. From there it took only a short step to turn the camera on its side, remove one of the lenses and shift the position of the viewfinder to what was now the new top of the body. The year was 1928 and the name was adapted yet again to make Rolleiflex – 'Roll' from the film it took, 'ei' the last bit of Heidecke's name to survive,



The Heidoscop stereo camera that was the genesis for the Rolleiflex

and ‘flex’ because it was a reflex camera.

A couple of firsts

Although Rollei cameras would become famous for shooting twelve 6x6cm pictures on 120 film, the first model used 117 size film, on which it shot only six 6x6cm images. Many of these early cameras, however, were subsequently adapted for 12-on 120, which is how they are usually found today.

With its hood folded down, the camera measures only 12.5x8.5x7cm and weighs 700 grams, a true lightweight against then current TLR cameras. The shooting lens, usually a 75mm f/4.5 or f/3.8 Tessar, is in a rim-set Compur shutter speeded 1-1/300sec. The viewing lens above it is a 75mm f/3.1 Heidoscop Anastigmat. Opening the viewing hood adds 6cm to the height and reveals the focusing screen which is viewed by holding the camera at waist level. There is no focusing aid, but a magnifier folds up and over the screen for critical focusing. Behind the front of the hood, a piece of highly polished metal can be folded down to about 45° and held in place by flipping the magnifier over it. Using this, the focusing screen can be viewed by holding the camera at eye level a short distance from the face. Film is wound by a knob with numbers read in the red window on the back. Focusing is by a small knob on the side of the body that moves both lenses back and forth in tandem.

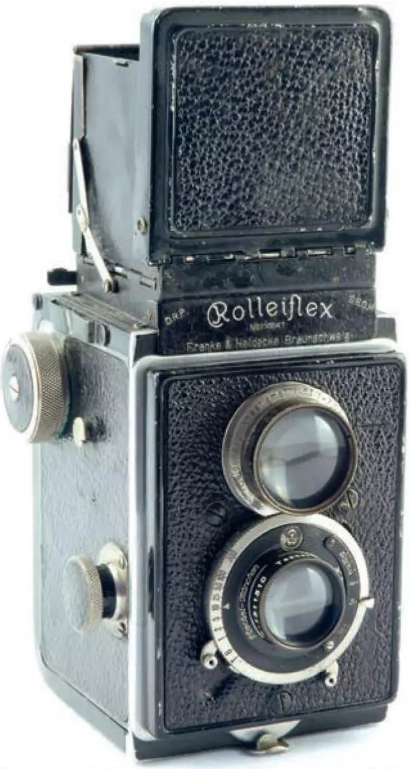
New and better Rolleiflex TLRs continued to be launched in the years ahead. The introduction of the famous film wind crank that replaced knob wind appeared with the first of the Standard models in 1932 and became a regular fixture. Then came better lenses, shutters and eventually the introduction of in-built exposure meters.

Side-by-side with this evolution another series of cameras arrived under the Rolleicord name. Made with less-prestigious lenses and simpler mechanics they were cheaper, though still high quality, aimed more at the amateur than the professional market. The first Rolleicord, made in 1933, sported an attractive Art Deco nickel-plated body, but within a year this had been replaced by more traditional black leather.

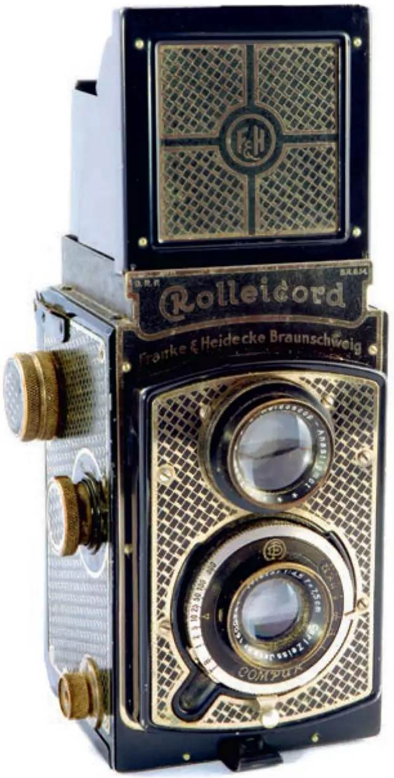
Both Rolleiflex and Rolleicord cameras continued to evolve for many more years up to and after World War II. Both models became blueprints for numerous other manufacturers worldwide.

TLRs around the world

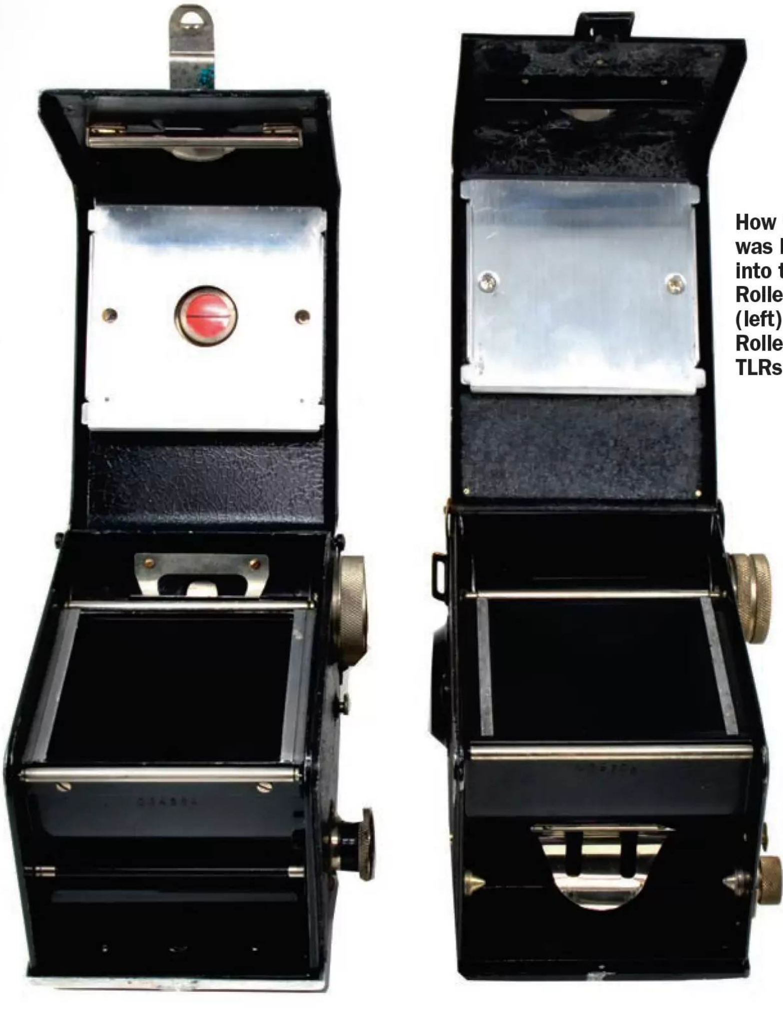
Of the great many cameras that adapted, and sometimes improved upon, Rolleiflex/Rolleicord designs here are six international examples, all for shooting twelve 6x6cm pictures on 120 film.



The original Rolleiflex, initially made for 117 size film



Art Deco was to the fore with the first Rolleicord



How film was loaded into the first Rolleiflex (left) and Rolleicord TLRs

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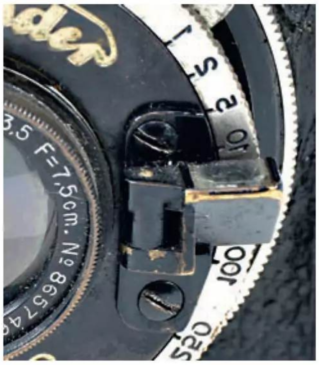


Close-up on the Superb's tiny prism that allowed exposure settings to be read from above

Voigtländer Superb, taking a different look at the Rolleiflex design

1933: Voigtländer Superb (German)

The Superb, although still retaining the basic TLR design pioneered by Rollei cameras, adds extra refinements. Film runs horizontally through the lower part of the body, rather than vertically. Speeds of 1–1/250sec are engraved upside down and back to front on the rim-set Compur shutter so they can be read from above via a tiny prism beside the lens. Focusing is by rotating the lower Color-Skopar 7.5cm f/3.5 taking lens linked via cogs to the Helomar f/3.5 viewing lens. As the top lens rotates to focus on the viewing screen it also moves up and down to compensate for parallax. Film wind is by a lever which advances the film in a series of strokes, its numbers read through a red window at the rear. No other TLR incorporates all these features into a single camera.

Microcord, Britain's answer to the Rolleicord

1952: Microcord (British)

Made by Micro Precision Products (MPP) and based on the Rolleicord, two models were available with different shutters. This is the Mark II with a 1-1/300sec Prontor shutter and Ross Xpress 75mm f/3.5 lens. The Mark I has a mirror in the viewfinder hood for eye-level viewing, the Mark II substitutes a frame finder in the hood. In 1959 MPP introduced the Microflex, based on the Rolleiflex.

Lubitel 2, Russian copy of the German Voigtländer Brillant

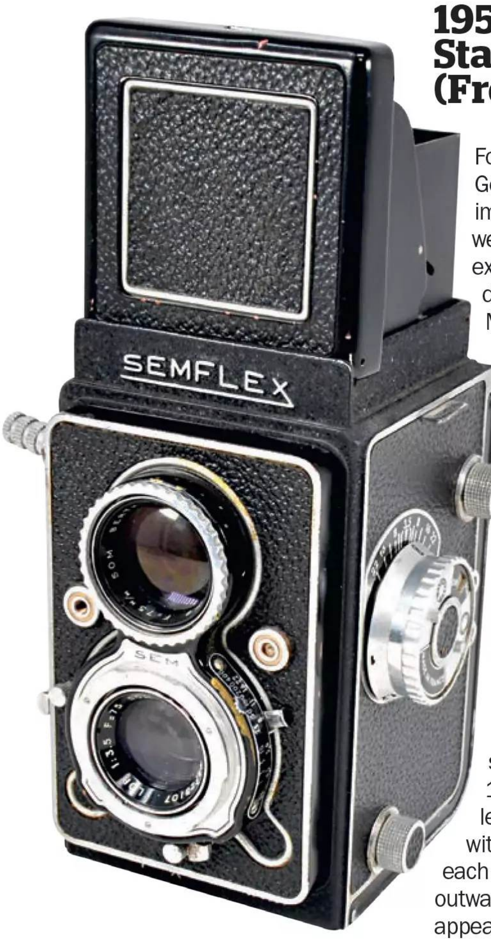
1955: Lubitel 2 (Russian)

Made by Gomz, the first Lubitel appeared in 1949. This second model is similar, but with the addition of flash sync and a self-timer. Both cameras are copies of the German Voigtländer Brillant (often mistakenly referred to as the Brilliant). Like the Voigtländer, the Lubitel replaces the ground-glass focusing screen with a large, glass magnifying lens, giving a much brighter viewfinder image than that usually associated with TLRs. Unlike the Voigtländer, the body is made of Bakelite. Focusing and viewing lenses are geared so that one rotates the other. The taking lens is a 75mm f/4.5 T-22 and shutter speeds run 1/15-1/250sec. Lubitel cameras offer decent-quality images at a much lower cost than most TLRs.

Yashica-Mat LM which added a non-coupled meter to the basic TLR design

1958: Yashica-Mat LM (Japanese)

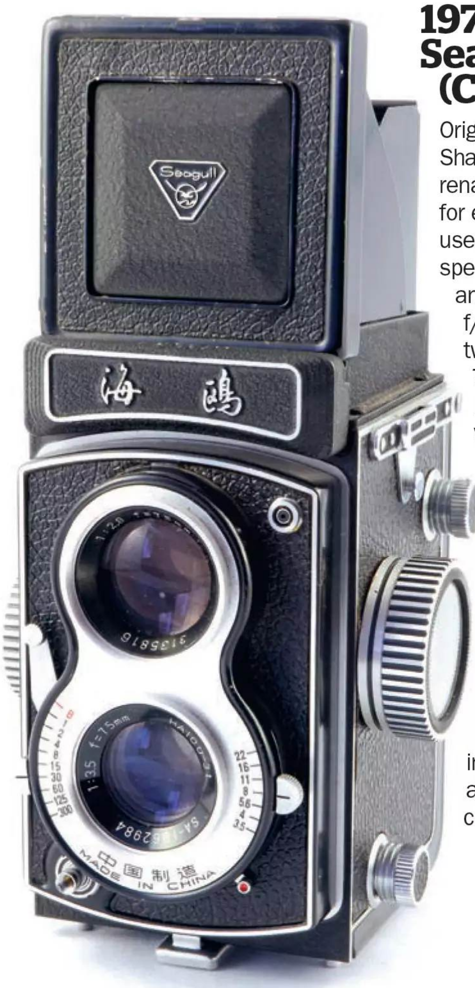
In 1957, the Yashica-Mat series of TLRs ran concurrent with the very similar Yashicaflex series. The main difference is the 'Flex' cameras have knob film wind, while the 'Mat' models use a crank lever. To this, in 1958, the LM model added a light meter. A selenium cell across the top of the body feeds a needle beside the focusing hood, which moves to indicate what Yashica called a key number. On the side of the body, the focusing knob, which moves the twin lenses back and forth, doubles as an exposure calculator. The film speed is set, a dial is rotated to match the key number with a black dot and suggested shutter speeds are read off on a scale against apertures. These are then set manually on the camera using small dials between and either side of the lenses.



1959: Semflex Standard (French)

Following World War II, German products imported into France were prohibitively expensive. So Sociéte des Établissements Modernes, more popularly known as SEM, began making Rolleiflex-inspired TLRs under the name Semflex. Many variants were made with often only subtle variations to the spec. This one, which appears to be the Standard model, offers a 75mm f/3.5 lens, shutter speeds of 1-1/400sec and lever film advance with automatic stop for each frame. Sadly, the outwardly high quality appearance of these cameras was not always matched by the reliability of the mechanics within.

Semflex Standard: how the French handled the Rollei principles



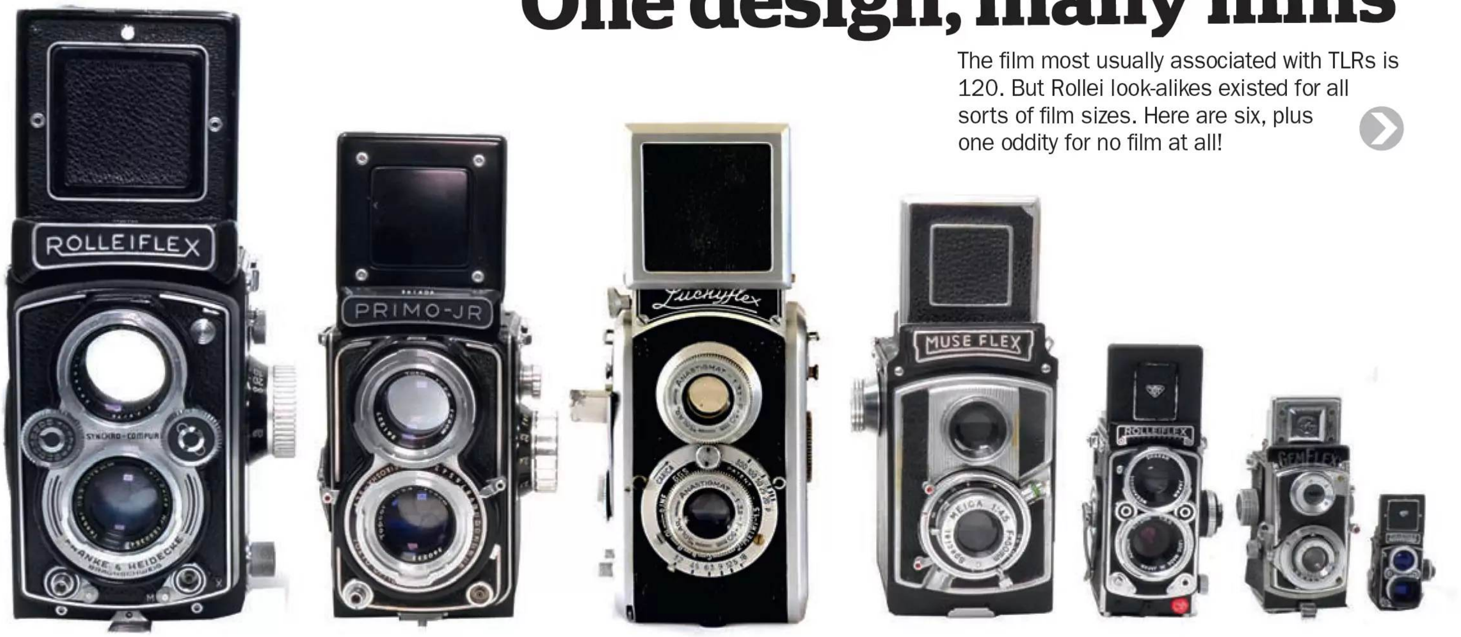
1979: Seagull-4 (Chinese)

Originally called the Shanghai, this TLR was renamed the Seagull for export purposes. It uses a shutter speeded 1-1/300sec and Haiou-31 75mm f/3.5 taking lens twinned with a 75mm f/2.8 viewing lens, reflecting its view to a screen marked in a grid pattern of 25 squares. A knob on the side of the body moves a panel containing both lenses for simultaneous focusing. Film wind is also by a knob which incorporates an automatic frame counter.

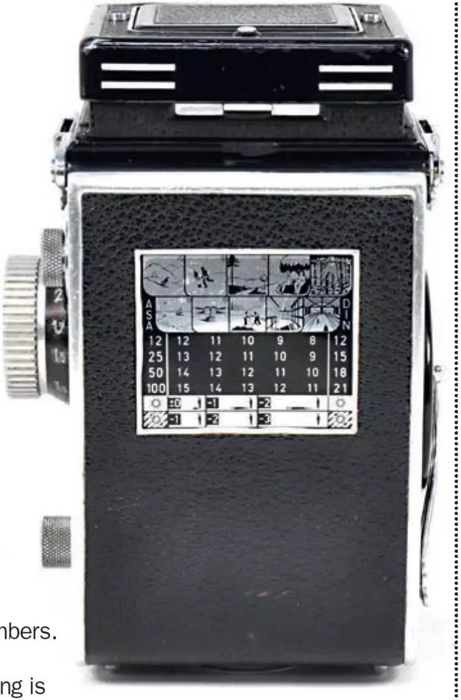
The Seagull-4, a Chinese late contender to the TLR game

One design, many films

The film most usually associated with TLRs is 120. But Rollei look-alikes existed for all sorts of film sizes. Here are six, plus one oddity for no film at all!



120 film: Rolleiflex Automat II

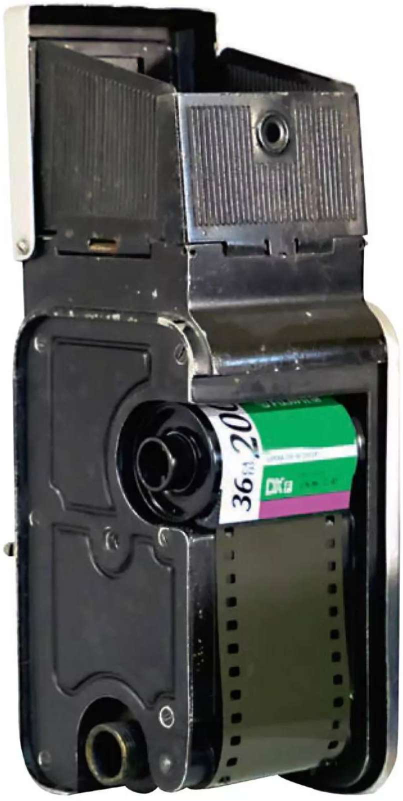


The picture-based exposure calculator on the back of the Automat II

First seen in 1949, the Automat's signature feature is the way it can be loaded and wound, leaving it to the camera to sense when the first frame is in position for the first exposure. Thereafter it winds and automatically stops at each frame, thus negating the use for a red window to read film numbers. From 1954 onwards, the Automat also offered an alternative way to set exposures by means of Exposure Value (EV) numbers. With a shutter speed selected, the aperture ring is turned until the appropriate EV number is indicated on a dial between the lenses. Or vice versa. An exposure calculator on the camera's back indicates suggested EV numbers by checking tiny engravings of subjects against scales of film speeds and weather conditions.

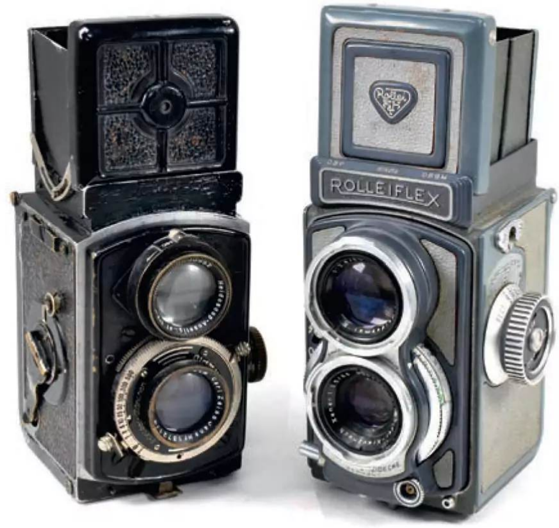
35mm film: Luckyflex

A few manufacturers produced TLRs for 35mm, but the Luckyflex, made by the GGS company in Italy in 1948, was the one that most resembled a Rolleiflex. Film runs vertically top to bottom for an upright 24x36mm image. It is wound by a lever on the side that requires two strokes per frame. To aid viewing on the smaller-than-average focusing screen, a magnifier is raised above the screen. Taking and viewing lenses are linked for focusing by serrated edges on each lens, coupled via a small gear wheel between them. Shutter speeds run 1/20-1/300sec and the taking lens is a 50mm f/3.2 Solar Anastigmat.



PICTURE BY JOHN MARRIAGE

The Luckyflex was unusual in using 35mm film



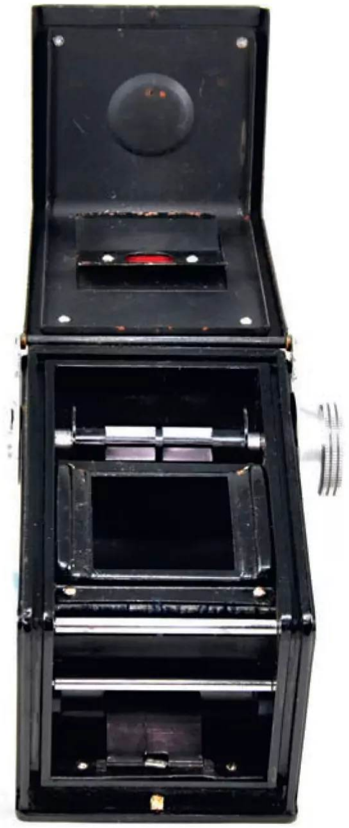
How Rollei entered the 127 market with the pre-war (left) and post-war Baby Rollei cameras

127 film: Primo Junior

In 1931, Franke and Heidecke introduced a small version of the Rolleiflex to shoot twelve 4x4cm pictures on 127 film. In 1957, a grey coloured and upgraded version was launched. Hot on its heels, in 1958, came the Primo Junior, made in Japan by Tokyo Kogaku, who also made Topcon 35mm single lens reflexes. The Primo looks just like a Rolleiflex in miniature, complete with film wind crank and focusing knob on the side linked to the twin lenses. Shutter speeds and apertures can be linked so that changing one automatically adjusts the other to keep the exposure constant. Yashica and Ricoh were also strong contenders in the 127 TLR world.

Bolta film: Museflex

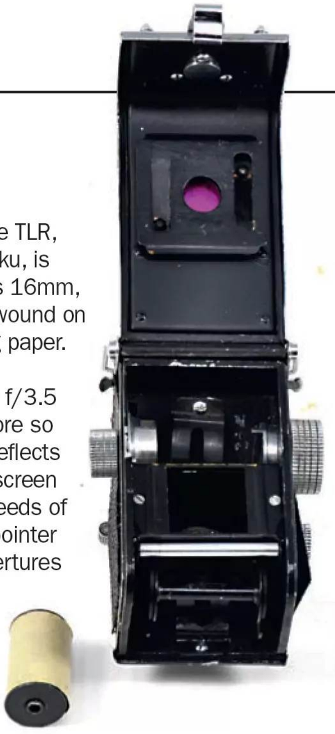
Bolta film was the same width as 35mm but without the sprocket holes and wound in short lengths onto spindles with backing paper. It began in Germany in 1935, but attained greater success in Japan where the Tougo-do company made the Museflex in 1950. It's not a true TLR since, even though it shows definite Rollei influences, the viewing lens is fixed focus and not linked to the taking lens.



Museflex open for loading alongside a roll of Bolta film

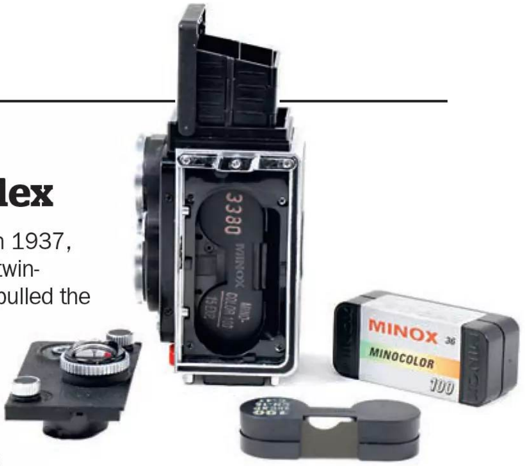
17.5mm film: Gemflex

The film used for this miniature TLR, made in 1949 by Showa Kogaku, is often mistakenly referred to as 16mm, but is actually 17.5mm wide, wound on spools with numbered backing paper. The camera measures a mere 6.5x4.5x3cm.The GEM 25mm f/3.5 lens is fixed focus, and therefore so too is the viewing lens which reflects its image up to a tiny viewing screen on top of the body. Shutter speeds of 1/25-1/100sec are set by a pointer above the taking lens, and apertures down to f/11 are adjusted by another pointer on one side.



Inside the subminiature Gemflex with a roll of its 17.5mm film

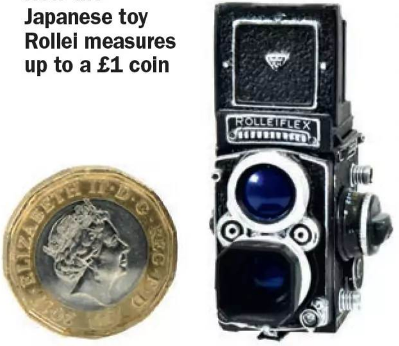
9.5mm film: Sharan Rolleiflex



Minox film cassettes were loaded into the side of the Sharan camera

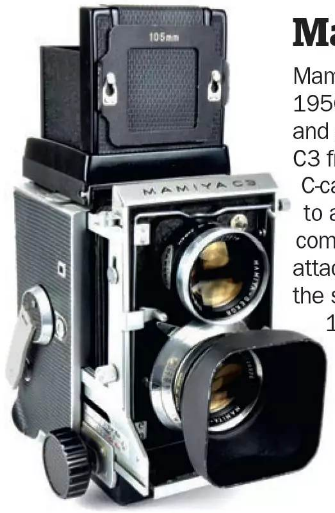
Minox cameras, first seen in 1937, used film 9.5mm wide in a twin-cassette arrangement that pulled the film from one cassette and pushed it into the other. Towards the end of the 1990s, a Japanese company called Sharan (sometimes also referred to as Megahouse), built a series of scaled-down classic cameras to take Minox film. The problem with those that copied 35mm models was that a hump had to be added to the back of the body to accommodate the shape of a Minox cassette. But, in 2000, when the company made a miniature Rollei, the shape of a TLR proved to be perfect for incorporating the film without unnecessary protuberances. Although only 6cm high, with the hood folded, this is an amazingly detailed replica of a Rolleiflex 2.8F. Only the shutter release and the film wind crank work. The other faithfully reproduced controls are merely for show.

How the Japanese toy Rollei measures up to a £1 coin



No-film toy

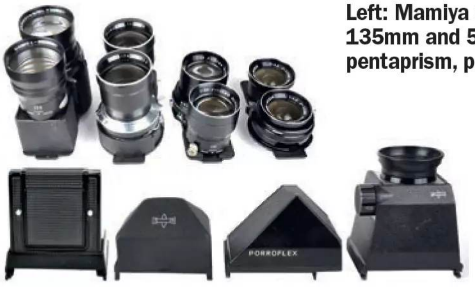
The last camera in the line-up illustrated here isn't really a camera. It's a Japanese toy that was sold in a small range that included an art deco Rolleicord and a Nikon F with interchangeable 'lenses' and 'flashgun'. Even though the Rolleiflex version stands at a mere 2.5cm high with the hood closed, the detail is almost ridiculously accurate, right down to the controls, the name, the meter cell and exposure calculator on the back. Obviously, it doesn't actually take pictures.



Mamiya – they did it their way

Mamiya began making Rollei-like Mamiyaflex cameras in 1951. Then, in 1956, the company looked at traditional TLRs, ripped up the rulebook and gave the world the C-series. The one shown here is the Mamiyaflex C3 from 1962 which shares similar basic principles with the rest of the C-cameras. First among these is being one of the very few TLRs made to accept interchangeable lenses. Because this is a TLR the lenses come in pairs, each with the same focal lengths and permanently attached to one another. Mamiya-Sekor 80mm f/2.8 lenses are usually the standards. Other lens pairs include 55mm f/4.5, 105mm f/3.5, 135mm f/4.5, 180mm f/4.5 and 250mm f/6.3. And that's not all. The cameras also accept interchangeable viewfinders, which include waist-level, eye-level porroflex or pentaprism types, plus a special magnifying viewfinder. Mamiya C-series cameras continued to be made in different models right up to 1983.

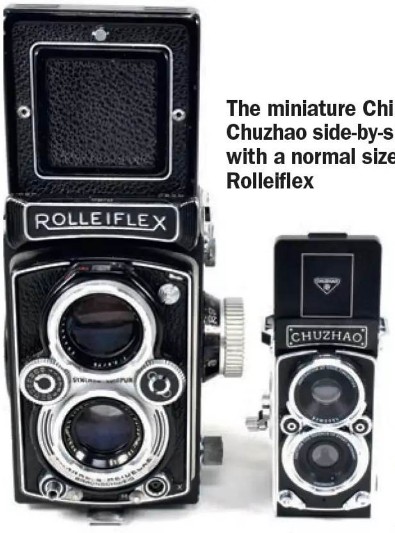
Left: The Mamiya C3 with 105mmm lenses mounted and sports finder adapted for their field of view



Left: Mamiya C3 accessory lenses, left to right: 250mm, 180mm, 135mm and 55mm. Viewfinders, left to right: waist-level, pentaprism, porroflex and magnifying types

P.S. Digital too

So far, it seems only one digital camera has been influenced by the Rollei design. The Chinese Chuzhao (reviewed in AP May 13) stands only 9cm high, but is a faithful reproduction in most details of a Rolleiflex. Unlike a real TLR, the upper lens is for show only. The lower one is the working lens, relaying its image to a 1/4in CMOS sensor and to a tiny LCD screen under a hood where a proper TLR's focusing screen would be. Focus and exposure are automatic. The camera claims a 12MP effective resolution... plus 1,080p video recording – something of which neither Mr Franke nor Mr Heidecke could ever have conceived.



The miniature Chinese Chuzhao side-by-side with a normal size Rolleiflex

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With its long telephoto reach, this lens is ideal for distant subjects
OM System OM-3, 300mm, 1/1000sec at f/8, ISO 200

OM System M.Zuiko Digital ED 150-600mm F5.0-6.3 IS

With a staggering 1200mm equivalent reach, could this be the ultimate wildlife lens? **Andy Westlake** finds out

Introduced at the start of 2024, the OM System 150-600mm F5.0-6.3 IS is an ultra-telephoto zoom for Micro Four Thirds cameras. Its range is equivalent to 300-1200mm in full-frame terms, which is the longest in the MFT system. What's more, it works with the firm's 1.4x and 2x teleconverters.

This lens is intended for use on OM System and Olympus cameras, and in particular the top-of-the-range OM-1 and E-M1-series models. But it can also be used with Panasonic's Lumix G cameras. Again, it'll be best suited to high-end models such as the G9II and GH7.

Weighing in at over 2kg, though, this is the heaviest lens in the Micro Four Thirds lineup. It's also one of the most expensive, at £2,499. It should appeal to those who want a longer range than the OM System 100-400mm F5.0-6.3 IS II (£1,299) or the Panasonic 100-400mm F4-6.3 II ASPH OIS (£1,499), but whose means don't stretch to the OM System 150-400mm F4.5 TC1.25x IS PRO (£6,499).

That super-long reach makes the lens ideal for small or distant subjects. It should therefore be attractive to those shooting such things as outdoor sports, wildlife, and airshows. But how does it measure up in practice?

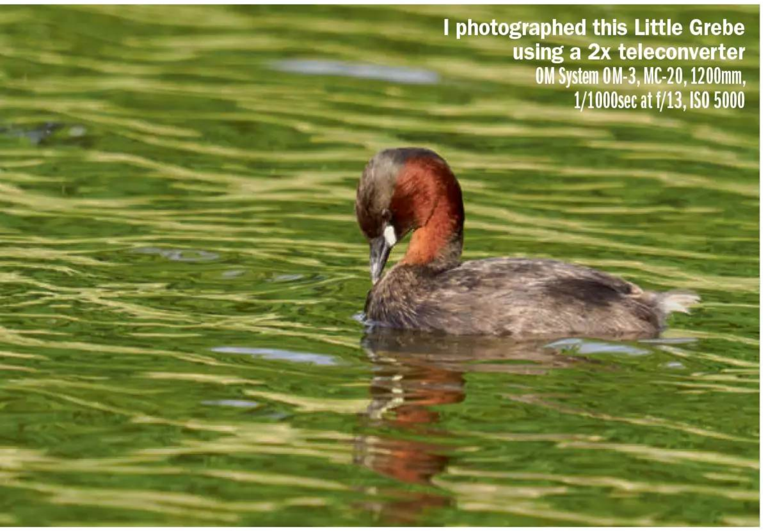
This lens is great for photographing birds
Olympus OM-D E-M1 Mark III, 600mm, 1/1000sec at f/6.3, ISO 250

Features

The first thing to note about the OM System 150-600mm is that it's clearly based on the Sigma 150-600mm F5-6.3 DG DN OS Sports, with the same optical formula, key features, and major specifications. OM System has, however tweaked the design to its own ends.

Optically, the lens employs 25 elements in 15 groups. This includes 2 elements made from extra-low dispersion (ED), 4 from Super ED glass, 6 from high refractive-index (HR) glass, plus 1 HD glass element. The aim here is to maintain cross-frame sharpness while minimising the colour fringing that can often afflict long telephoto lenses.

Optical stabilisation is built in, promising 6 stops of shake suppression at 150mm, dropping to 5 stops at 600mm. On an Olympus or OM System camera that supports Sync IS, you'll get an additional stop.



I photographed this Little Grebe using a 2x teleconverter
OM System OM-3, MC-20, 1200mm, 1/1000sec at f/13, ISO 5000

The minimum focus distance ranges from 56cm at the wide end to 2.8m at telephoto. This gives a magnification of 0.35x at the 150mm position, meaning the lens can focus on subjects as small as 49x37mm. That could be handy for those photographing small wildlife such as insects.

Like most of OM System's lenses, the 150-600mm is dust, splash, and freeze-proof, with an IPX1 rating. A fluorine coating is applied to the front element to repel raindrops, too. The lens accepts 95mm filters and comes with a deep cylindrical hood.

As previously mentioned, the lens is compatible with Olympus / OM System teleconverters. Fit the MC-14 1.4x converter, and you get a 210-840mm f/7-9 combination. With the MC-20 2x converter, the lens becomes a 300-1200mm f/10-13 optic. That's long enough to fill the frame with the moon.

Build and handling

There's no getting away from the fact that this is a pretty hefty lens. It's 109.4mm in diameter and 264.4mm long, but if you fit the hood and zoom to 600mm, then it extends to 430mm. Likewise, the quoted 2,065g weight excludes the caps and hood; with them attached, you'll actually be carrying 2,245g.

Due to its hefty size, the lens is best suited for use on larger cameras with nice big handgrips. I found it made a good match for my Olympus OM-D E-M1 Mark III. But it also worked fine on the OM System OM-3 with an accessory grip installed – it's just a bit more awkward to hold and use. Overall, though, it's perfectly usable for handheld shooting.

The lens is fitted with a non-removable tripod mount, which has an Arca-Swiss profile so it will attach directly to many heads. It also has a pair of strap lugs, so you don't have to hang the lens off the camera.

There are three switches on the side: a focus limiter, an AF/MF switch, and IS on/off. You also get three function buttons arranged around the barrel, but they're awkwardly positioned.

My favourite feature of this lens, though, is its zoom mechanism, which offers two very different friction settings. Set it to 'tight', and you can use

The Red Arrows in Concorde formation
OM System OM-3, 150mm, 1/4000sec at f/5, ISO 500

the zoom ring for accurate composition, with little chance of ‘zoom creep’. Switch to ‘smooth’, and you get rapid push-pull zoom by grabbing the front of the barrel. The zoom can also be locked at its shortest length for transport.

Autofocus

I’ve been pleased by the autofocus performance of the 150-600mm. It’s very quiet and impressively quick. I tested it by photographing airplanes at an airshow, and wildlife in my local parks, mainly on the OM System OM-3 using subject recognition. Even with fast-moving subjects, it returned a high percentage of in-focus shots. Overall, it appeared to do a very good job of focusing where the camera asked it to.

However, it’s important to understand that the experience you get with this lens will depend greatly upon the camera you’re using. At the time of writing, the OM-3 represents pretty much the state-of-the-art when it comes to autofocus on Micro Four Thirds. I also used the lens on the older Olympus OM-D E-M1 Mark III, using either a small, fixed focus area or tracking. I found that this combination was more likely to miss focus slightly and settle on either the foreground or background instead, especially when shooting small subjects in busy environments. But while that’s evident when examining files close-up on a computer screen, it’ll be less obvious when viewing them on small screens.

Performance

So how about the images that you get from the Olympus 150-600mm? Ordinarily at this point, I’d be presenting a detailed analysis of the lens’s sharpness behaviour at various apertures and focal lengths. But that’s not especially helpful here. Not because the lens isn’t sharp – it’s absolutely fine. However, the practicalities of shooting moving subjects with such a long and relatively small-aperture lens mean that the results you get will usually be limited by other factors instead.

Chances are you’ll often be shooting moving subjects, so you’ll want to keep shutter speeds high, at 1/1000sec or shorter. Even on a bright day, that’ll mean boosting the ISO significantly, which means noise will have a negative impact on image quality. It’s likely you’ll often be shooting over quite long distances too, and that means atmospheric distortion will come into play, reducing the contrast and fine detail.

With some subjects, you might want to use rather slower speeds, for example to get propeller blur when shooting airplanes. But you’ll just end up trading that off against visible motion blur. Here your best bet is to take high-speed bursts and select whichever frame ends up sharpest, discarding the rest.

With such a long focal length, you’ll also get very little depth-of-field. This means that often, only a small slice of the subject will be perfectly sharp. You can stop down the aperture to compensate, of course, but that’ll mean boosting the ISO even higher. This being Micro Four Thirds, you’ll also see obvious diffraction softening if you go much beyond f/8, so you don’t have much aperture range to play with.

Fundamentally, what this all means is that with this kind of ultra-telephoto, you’ll rarely get the same level of pixel-level quality as with shorter lenses. So it’s best to calibrate your expectations accordingly. That’s not necessarily a criticism of this lens, it’s just a consequence of using such a long zoom. Ultimately, though, I’ve still been pleased by the results, and in several cases I’d have struggled to get the same shots from any other lens. AP

Verdict

SHOOTING with the OM System M.Zuiko Digital ED 150-600mm F5.0-6.3 IS has certainly been an interesting experience. There’s something seriously addictive about getting such a huge reach in a lens that, while not exactly small, is still entirely hand-holdable. It delivers pretty decent images, too.

Having said that, this lens does feel like a rather niche product. For most Micro Four Thirds users, a 100-400mm zoom would surely make much more sense. They’re a lot smaller, lighter, and more affordable, but still give a 200-800mm equivalent range. That’s more than enough for a lot of purposes; I didn’t think the 150-600mm brought me much real advantage when shooting airshows, for example.

Where this lens really does shine, though, is for wildlife photographers who want the longest possible focal length in a portable package. It could be a great choice for photographing birds, in particular. It’s definitely not a lens for everyone, but if you know exactly why you need it, it’ll deliver good results.

Data file

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Amateur Photographer Testbench Recommended ★★★★½

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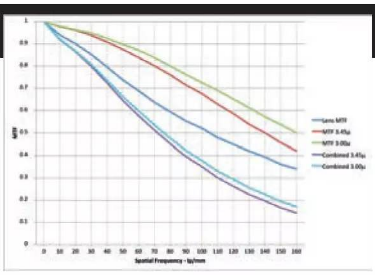
LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Professor Newman's graph, which prompted Ross to write in

Sensor vs lens

My father was a famous atomic physicist, the author of *Techniques of Vacuum Ultraviolet Spectroscopy* (1967). He would have understood Professor Newman's articles. I don't know anyone else who might. I include myself, even though I almost studied mathematics at university. Unexpectedly, I recently found myself interested in a piece he wrote about pixel limit and sensor sensitivity. 'Unexpectedly' for two reasons. First, I understood most of it. Second, I found it might also be of practical use! I recently bought an old Fujifilm GFX100 on which I use my far older Canon FD-mount 35mm T-S and 85mm f/1.2 lenses. But I wonder how much greater resolution is possible with extra 'sharp' modern GF lenses.

Professor Newman answered an AP reader's question: at what point does an increase in sensor pixel count become pointless? That question can only be answered subjectively and arbitrarily. What do manufacturers consider financially unviable and thus pointless? What do photographers consider 'pointless'? We all know that 'good' image resolution relates to the subject, how big an image is and how it is viewed. I plan to print very large for an upcoming exhibition where the viewers can get close.

But I can conclude from his graph that more pixels = better resolution. The professor's data comes from the a 72MP and 96MP (equiv) sensor on a full-frame camera. But the most densely packed full-frame sensor readily available today is 'only' 61MP. Clearly there is still plenty more growth in future sensor resolution to satisfy the the-sharper-the-better crew! However, when the sensor resolutions were compared when *combined* with a 'sharp' lens (a Zeiss 50mm at its sharpest aperture of f/5.6) the difference between them was reduced.

I infer from the graph that the lens does much of the 'heavy lifting' and that if a lens of poorer quality were used, the difference between the two sensors' resolution would have been larger. I also infer that while a sharper lens on a 100MP sensor may produce measurably better resolution, it will probably only be by a 'small' amount. I don't want to spend a couple of grand for a GF lens if the resultant images are only a tiny bit sharper. A little bit sharper is be fine, but not if *too* little.

If only there were some sort of Professor of Camerology I could consult… Or maybe I should just give in and use a tripod!

Ross Samson

I'm not entirely convinced by your reasoning, but nothing beats trying things out for yourself. You can get free 48-hour test loans of GF lenses from trythekit.com – Andy Westlake, AP Technical Editor

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Which Fujifilm?

I'm switching from a heavy and bulky DSLR to my first mirrorless camera. I have narrowed my search to:

1) Fujifilm X-T5 with XF 16-80mm F4 lens

2) Fujifilm X-T30 II with XF 16-55mm F2.8 II

I need it for travel, street and general photography. What do you suggest?

Monte Carlo

AP's Andy Westlake says: Personally, I'd recommend the X-T5 + XF16-80mm F4. It's one of the best combinations for travel you can get right now. The X-T30II and 16-50mm F2.8 II will be unbalanced in comparison, with a small body and relatively large lens, shorter zoom range and no IBIS at all. But you should also look at the X-S20.

FUJIFILM
X-T5

The Fujifilm X-T5 is a small but powerful option

The greatest genre

I applaud AP's focus on Documentary photography at your next Festival. Like most people I much admire great pictures in many genres. Nevertheless I contend that however beautiful and perfectly captured a bird or landscape picture is, the images that will most interest future generations will be those with people in them, like documentary photography.

This, it seems to me, is the least encouraged and appreciated genre by camera club judges.

John Vahgatsi

Well said, John. See page 20 for a last chance to buy tickets for our Festival of Documentary Photography next week.

THIS WEEK WE ASKED...

Been on holiday recently? Which camera did you take with you?

Ian McClure
Only take my Ricoh GR III on holiday now, it does the job well for me and has no impact on baggage allowance.

Carole Dowd
For the first time ever, only my iPhone 15 with a waterproof case for the sea. We went to Majorca and I actually took more photos than normal.

Dave Brown
After much debate, my phone and a Olympus Tough compact. Left my Fujis at home and had fun making memories with my family in the water park.

Kevin D Harvey
More of a short break than a holiday but for a long weekend I took a Nikon D7100 with a Pentax beam splitter fitted, a Fuji W3 stereo camera and a Beam Pro stereo camera.

Adrian O'Neill
None..... I'm on holidays!!

David Schmid @dschmidphoto
I usually bring my GFX50S or my X100V. Depends on space.

James Billings @jowlymonster
The German Alps, with a Sony A9 and Olympus 35 SP.

Maverick Moments Photography (Faith Fileccia) @MaverickPhotos_
Recently took my Nikon ZF & 28-400mm f/4-8 lens to do street photography in Toronto. I love the extremely wide range for street, it worked out wonderfully.

Jenny Simpson Photography
Went to some of the state and national parks in the US, took everything I could fit in a camera bag for hand luggage. Canon R5 Mark II, R6, RF 100-500, EF 70-200 f/2.4, EF 24-70, RF50, 1.4x extender, 4 spare batteries, 2 CFx cards, 6 SD cards and filled up a 1TB SSD.

Bob Taylor
Samsung S23 Ultra. Great phone camera, without the weight of body, lenses, etc. Usually shoot with my Fuji X-T5, but decided to leave it at home for this holiday.

Matt Scott
Recently had a four-day visit to Rome, so took my Nikon Z50 with a Viltrox 20mm f/2.8. Very light and convenient. My friend took a Nikon Zfc with the 16-50 lens. Both were excellent choices and performed admirably.

Share your photos and comments with us on social!
See page 3 for how to contact us

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Viltrox Vintage Z1 Retro flash

Andy Westlake tests an attractively designed, but basic on-camera flash

● £48 ● viltrox.com

THE VILTROX Vintage Z1 is a small, affordable on-camera flash that aims to offer a bit more style than your average black plastic unit. The 'Vintage' in its name alludes to its two-tone finish, with a silver shell and black leatherette covering. But it could equally refer to its fully-manual operation – there's no flash metering of any kind.

Indeed, this is a very simple device. Its head is fixed, with no swivel, bounce or zoom. It's designed to cover an angle equivalent to a 28mm lens. Controls are very straightforward, too. A switch on the back turns the unit on and off, while the output can be adjusted over a 7-stop range using a large dial on the left. An indicator light between the two glows red during recharge, and turns green when the flash is ready to go again; it also doubles-up as a flash-test button. I measured the recharge time to be almost 4 seconds at full power, dropping to under a second at 1/8.

The only other control is a switch to enable optical triggering. This allows you to place the Z1 off-camera and trigger it using another flash. There are two modes, S1 and S2, with the latter ignoring any metering pre-flash. Just be aware, though, that the optical sensor is at the front, underneath the flash tube. You'll want to maintain line-of-sight between it and the trigger for reliable results.

Unsurprisingly, build quality is a touch plasticky. The flipside is that the unit is very small and light, so it takes up little space in a bag and you won't mind carrying it around. The specified guide number of 12m looks accurate in my tests, as do all the lower-power settings. When shooting digital you can simply determine the best setting by trial and error; with film you have to estimate it based on the ISO, aperture and distance.

While the Z1 can be used as a main light source indoors, you'll get pretty harsh results, as the flash bulb ends up being placed very low over the lens. Using the clip-on diffuser can soften it a little, at least. But overall, it's probably best reserved for providing a touch of fill-in flash outdoors.

Verdict

If you want a small, simple on-camera flash, and can live with setting it manually, the Viltrox Vintage Z1 will do the job pretty well. However, more-sophisticated units are available for not too much more money.

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Power

The unit employs a built-in Li-ion battery that promises 400 flashes, and recharges in 50 minutes via the USB-C port.

Full
1/2
1/4
S1
S2

Diffuser

A clip-on plastic diffuser can soften the output a little, at the cost of about a stop of light.

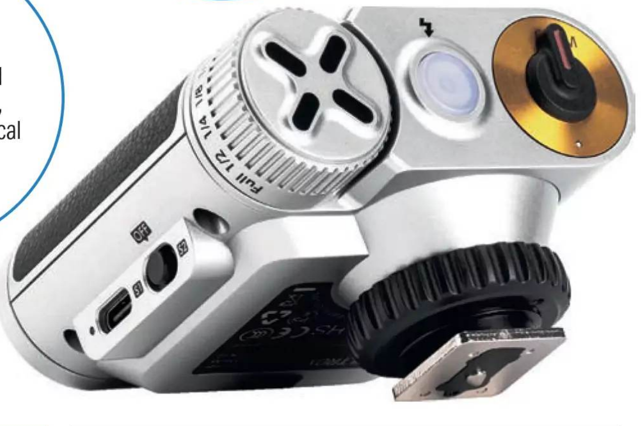
Locking ring

Screwing down a large black ring above the hot shoe locks the flash onto your camera.

Amateur Photographer Testbench Recommended ★★★★

Optical slave

The flash can be used wirelessly off-camera, thanks to a built-in optical trigger.



At a glance

- Guide number 12m at ISO 100
- 28mm wideangle coverage
- Manual power settings down to 1/64th
- Internal Li-ion battery
- 6.8x7x7.4cm, 116g

COMPATIBILITY

The device uses a basic hot shoe, with no brand dedication. This means it'll work on most cameras, both film and digital. If your camera has a large central contact to trigger the flash, it should be fine. But this excludes certain models such as the Canon EOS 250D, Fujifilm X half, and Panasonic S9.

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SCAN ME

Professor Newman on...

XYZ

All about the CIE XYZ space, which is the reference standard for colour transformations

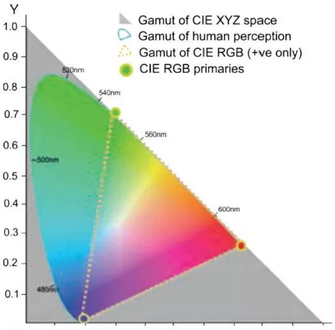
The bombshell denouement of our last episode, on the development of the CIE RGB colour space, was the news that this colour space is physically impossible, requiring negative light to make it work. Seventeen research subjects had tried to match all the colours of the rainbow by mixing red, green and blue primaries in different proportions. Unfortunately they could not match the range of colours from greens to violets without subtracting the red primary (or equivalently, adding some red to the colour being matched). We learned that physical impossibility is not the problem that it might seem to be, because what we are talking about is a perceptual, not physical construct. Human perception does not need to follow physical rules and indeed it does not. Its behavior can, however be approximated by mathematical rules, namely three-dimensional geometrical formulae, giving rise to the notion of a 'colour space'.

A property of three-dimensional spaces is that there is no preferred direction for the three dimensions. They must be at right-angles with respect to each other but apart from that they can point anywhere. Further, they can be scaled up and down, and the geometry remains the same. The mathematical operations which convert between these different geometrical representations are called 'transformations'.

At the time that the CIE released its RGB colour space it used such transformation, one of the motivations being to produce a space where all of the perceptually possible colours could be expressed as combinations of non-negative contributions of three primaries. That means that the whole perceptual gamut must be placed within the triangle made by the three primaries, which once again makes these primaries both physically and perceptually impossible. The three primaries were called 'X', 'Y' and 'Z'. The 'Y' primary was defined such that its colour-matching function matches the luminosity curve of human vision, and thus is effectively the 'monochrome' version of the scene. The XYZ space was produced solely by mathematical transform of the RGB space: no further perceptual experiments were conducted.

XYZ standard space

A chromaticity diagram of the XYZ space is shown in the diagram. The chart represents chromaticity only. It is plotted such that the sum of the three primaries is always 1.0. The two axes show the contribution of the X and Y primaries and the Z primary makes up whatever is needed to bring the total to 1. Thus the locations of the X and Y primaries are at 1.0 on the X and Y-axes, and at 0 on both for the Z primary. The grey triangle therefore shows the (theoretical) gamut of the XYZ space. Overlaid is the familiar 'horseshoe' of the human perceptual gamut. Everywhere outside this (the grey area) represents perceptually impossible 'colours'. The yellow dotted triangle shows the gamut of RGB space using only positive contributions of the primaries.



A chromaticity chart of the CIE XYZ colour space

Given that the XYZ space is physically and perceptually impossible, what is it useful for? Simply, it forms the reference standard on which all colour transformations are based. Consider that the colour filter array of a camera defines a 'colour space', albeit in a physical input domain rather than the perceptual domain of the XYZ space. By making certain assumptions about the nature of this physical domain (mainly the nature of the illumination and the 'black' and 'white' points) a transform can be defined which converts that device-dependent space to the standardized XYZ space. Similarly a transform can convert XYZ to the output colour space of a printer or monitor. Without such a standardized intermediate, every camera would need a set of transforms defined for every output device, which is clearly impracticable. The transforms are called 'colour profiles'. These days they are not invariably referenced to CIE XYZ, of which more in the next article.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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6008 Pro Complete	E+	£1,099
SL66 Complete	E+	£1,099
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2.8GX	E++	£2,699
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T3 'White Face'	E++	£1,299
Tele	E+	£2,499
V	E+	£249
Vb Type 1	E+	£399
Fujifilm GFX		
23mm F4 R LM WR GF	Mint	£1,039
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Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Two, People & Portraits, with comments by the AP team and our guest judge

Round Two
People & Portraits

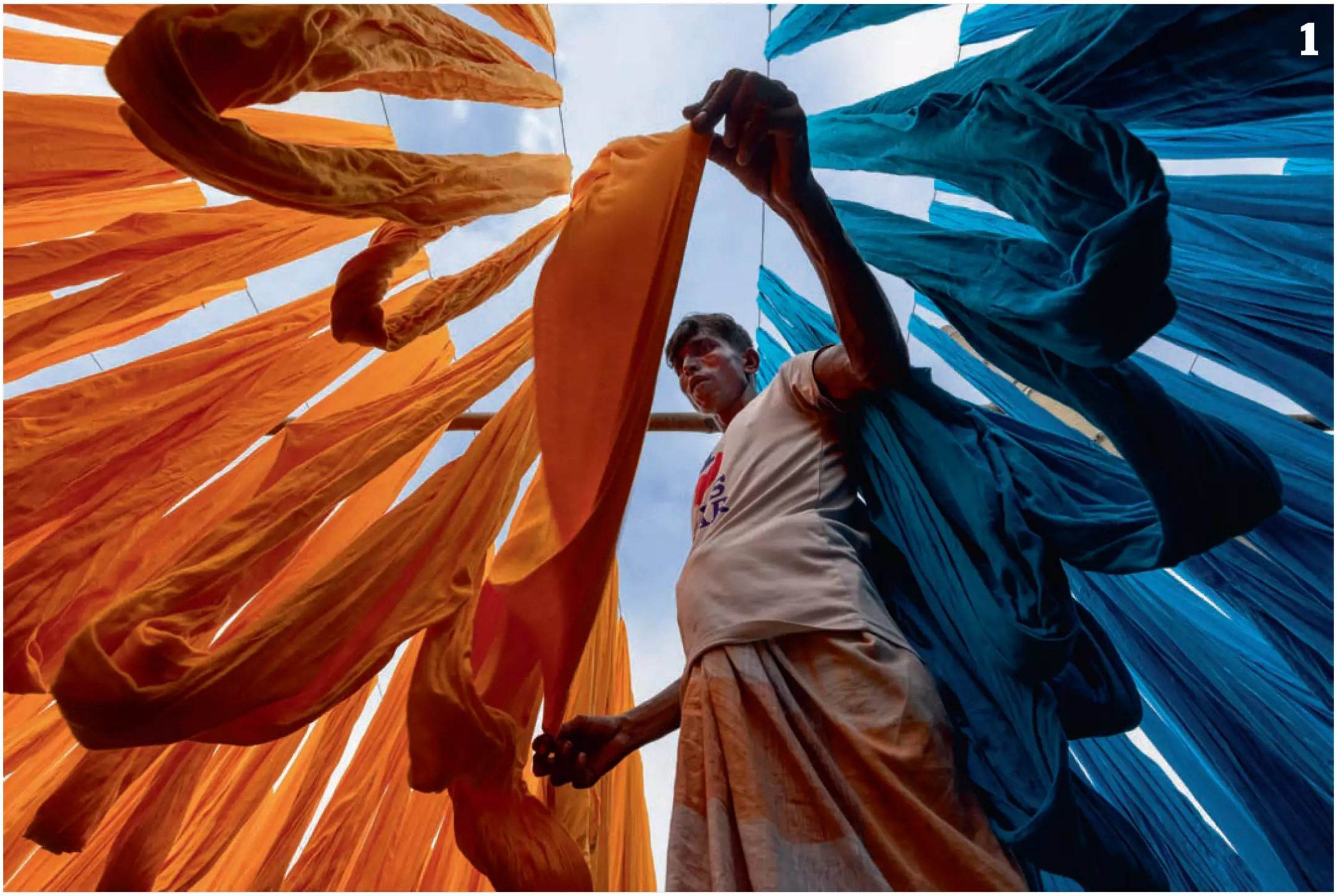
Portraiture is always a challenge. It can be easy to become overwhelmed by our own ideas, or distracted by the technicalities of studio flash, or confused by the pattern and modelling of natural light. There's potential to forget there's an individual in front of the camera who might need directing and who has a story to tell. A successful portrait has an edge – a certain something that, in a split second, reveals some small detail or nuance about the person. It encourages the viewer to look longer and deeper into the image, and possibly come up with an interpretation that even the photographer hadn't thought of.

1 Azim Khan Ronnie, France

Drying clothing under the sun 100pts

Canon EOS R5, 16-35mm at 16mm, 1/320sec at f/10, ISO 100

A fabulously dynamic shot that makes the very most of an ultra-wideangle view. Shooting from ground level looking upwards demonstrates imagination and a clear vision, going way beyond the usual record of a scene such as this. Azim has captured the man's arms outstretched, at exactly the right moment, at the same time ensuring he released the shutter as the man's face isn't covered by any of the fabric. The divison of the frame into opposing colours of orange and blue is excellently seen and captured, too.



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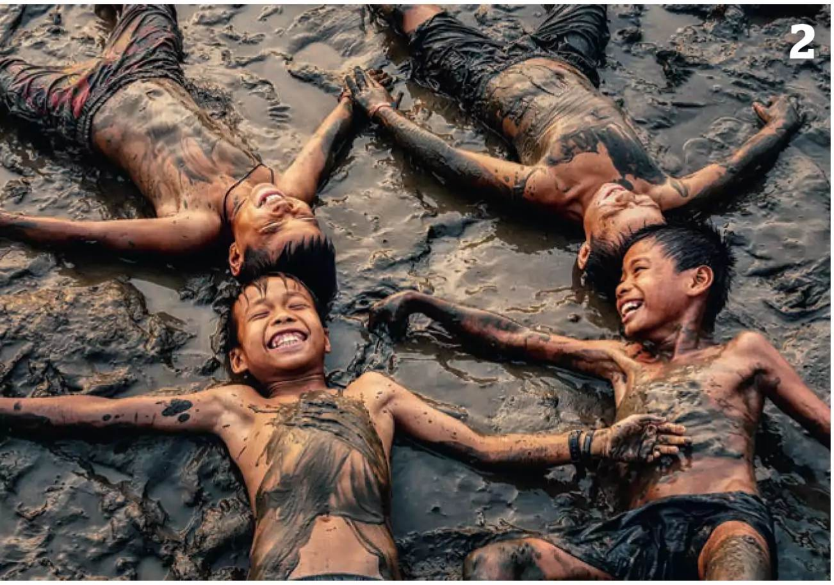
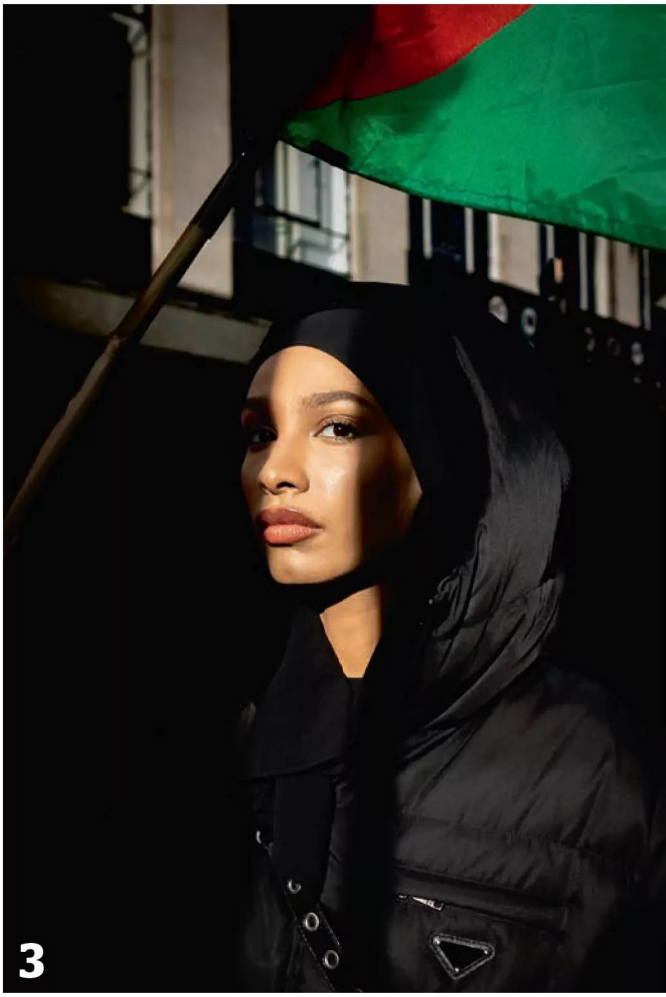


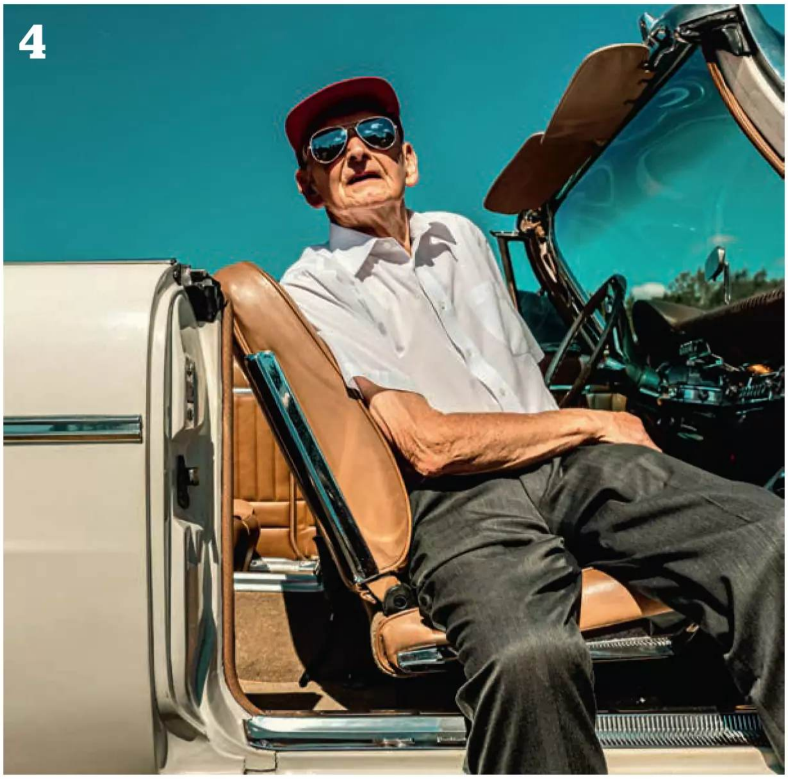
2 Aung Chan Thar, Thailand

Happy moment 90pts

Nikon D7200, 24-120mm at 38mm, 1/125sec at f/7.1, ISO 250

The universality of children at play is a joyful theme in photography, and one that's increasingly tricky to capture these days, so it's lovely to see Aung Chan do such a lovely job of it. The way all four boys are touching gives us a sense of connection (literally), while the shapes they are making in the mud – with three of the four of them having arms cropped by the edges of the frame – elevate this from mere snap into a memorable and well-composed shot. A great image appeals to all the senses, and here we can feel the mud as well as hear their giggles. Well done.





3 Phil Tomlinson, Bristol

Free Gaza protester 80pts

Canon EOS R, 24-70mm at 24mm, 1/400sec at f/4, ISO 100

Phil says he was able to fire off a couple of frames before the moment passed, and the resulting immaculately timed image is very powerful. The way the shaft of sun highlights the protester's eye, giving it a catchlight, while the rest of her falls into shadow, allows us immediately to absorb the solemnity and intent of her expression. There's also an unavoidable symbolism here, with an image that gives a sense almost of being trapped within the light. Including just a hint of the Palestinian flag in the frame informs the viewer what is going on without being too overt.

4 Andy Holloway, Hertfordshire

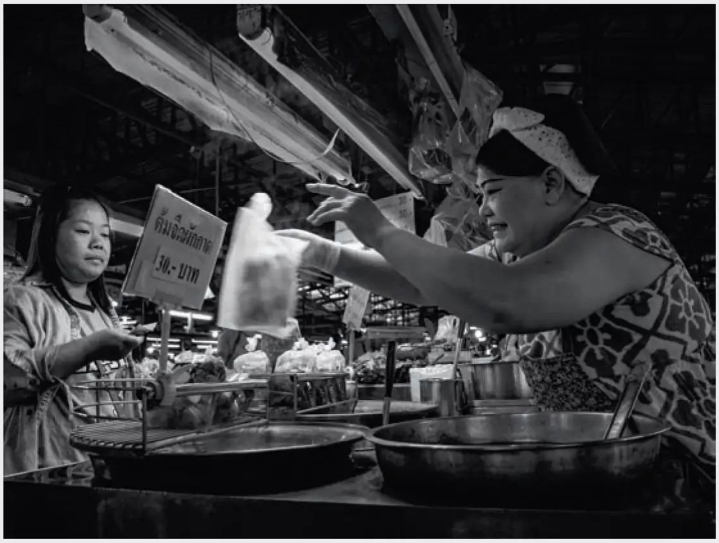
The American Dream 70pts

Nikon D750, 24mm, 1/1000sec at f/8, ISO 100

Martin Parr, eat your heart out – this superb portrait wouldn't look out of place in the pages of one of the great master's books. The direct, overhead lighting shouldn't work but it does – beautifully – thanks in no small part to the reflection in the man's mirrored sunglasses. Andy is clearly extremely skilled in postproduction, giving us colours and tones that mean we're not sure whether we're looking at an image that was shot last week or in the 1950s. Finally, the composition is pretty much flawless, and containing it within the square frame completes the retro feel.

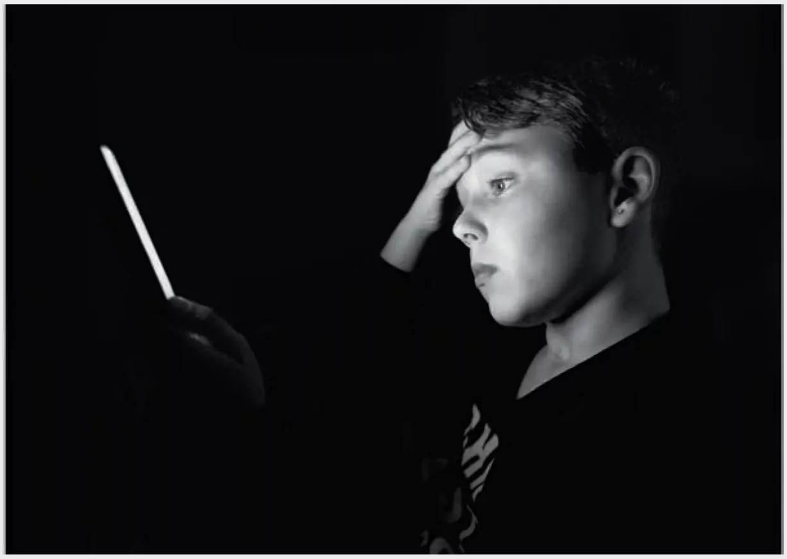
Best of the clubs

Each round, we shine a spotlight on a selection of excellent entries from the many camera clubs that enter APOY



Judith Tolley, Stafford Photographic Society
Chiang Mai market
Canon EOS M3, 18-55mm at 18mm, 1/60sec at f/3.5, ISO 200

The movement here brings life to the street-food scene, with the blur of the bag being the finishing touch. A black & white conversion keeps things timeless.

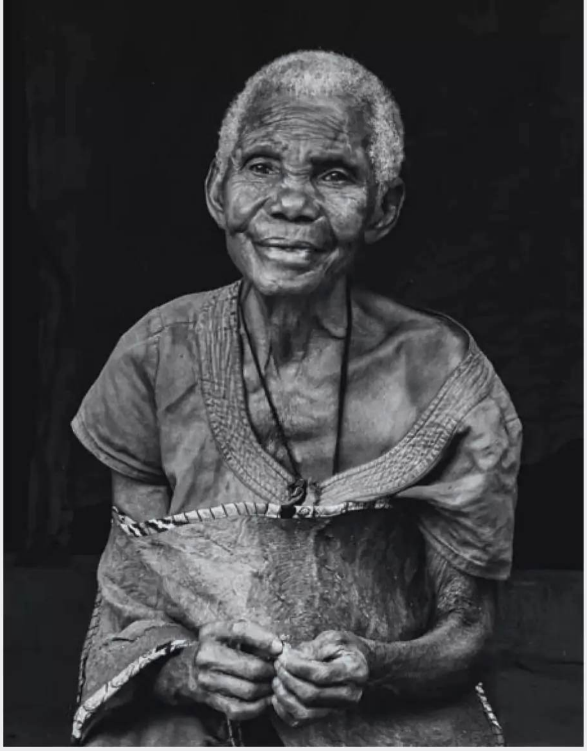


Graeme Youngson, Visions Photography Club
Grandson Lewis
Fujifilm X-T5, 16mm, 1/60sec at f/2, ISO 1000

The boy's iPad screen is not only the source of the light here, but also integral to the composition. His gaze and pose is relaxed, which is testament to Graeme's skills.

CAMERA CLUBS LEADERS

1	Plymouth Camera Club	110
2=	Kempsey Camera Club	60
2=	Launceston Camera Club	60
2=	Mid-Somerset Camera Club	60
5	London: Hampstead Photographic Society	45

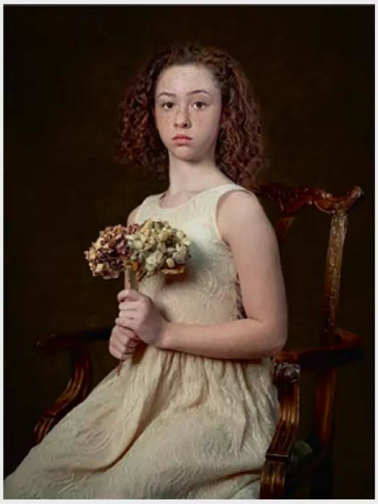


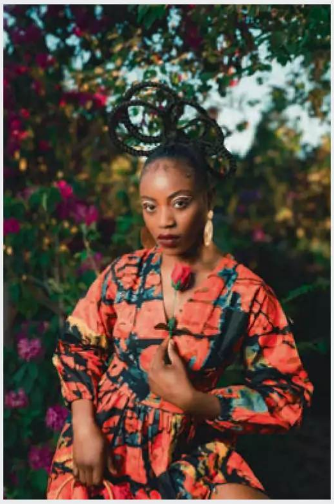
Phil Gravett, Royston Photographic Society
The Batwa chief's wife
Panasonic DC-TZ90 at 33mm, 1/160sec at f/5.6, ISO 3200

The direct gaze makes this portrait compelling. The relaxed hands are excellent and can be very hard to achieve!

Karen Morris, Maghull Photography Club
Claudia
Canon EOS 5D Mark IV, 24-105mm, 1/125sec at f/4.5, ISO 160, studio lights

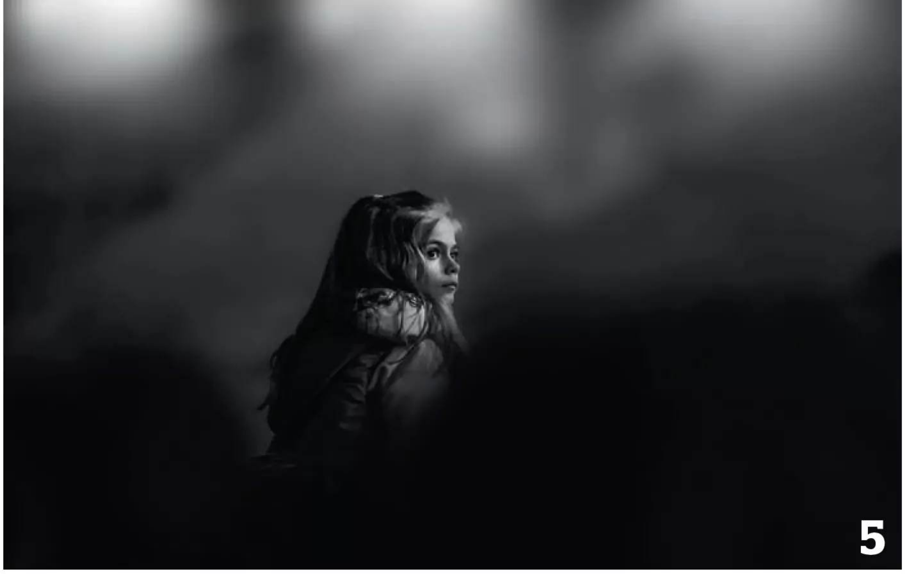
A beautifully lit portrait that takes influences from the Old Masters. The no-nonsense facial expression has been very well captured.





Rahimat Onize Shaibu, 85 Group Stockport
Blooming roots
Canon EOS R6 Mark II, 24-70mm at 46mm, 1/250sec at f/5.6, ISO 320, Godox AD400 Pro flash

Rahimat's model has been styled beautifully – her hair and makeup is stunning. The angular pose is eye-catching and the echo between the flower she is holding and the out-of-focus blooms in the background is carefully managed.

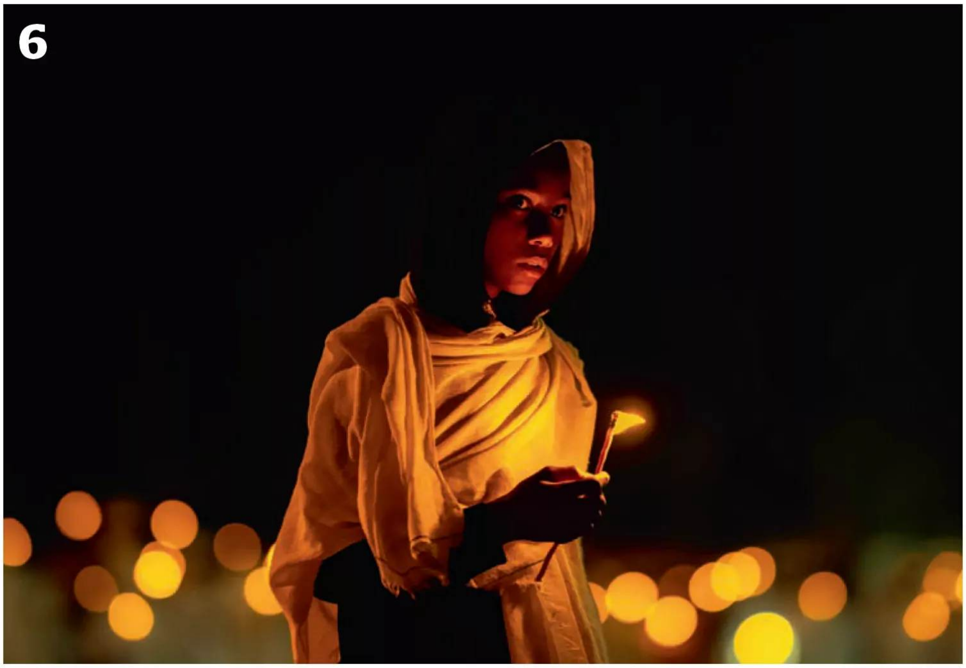


5 Oana Vasileniuc, Romania

Girl at a concert 60pts

Nikon Z5, 85mm, 1/640sec at f/1.8, ISO 500

Oana has created an image that perfectly conveys the sense of being alone in a crowd. We know the young girl is at a concert, and on someone's shoulders – probably her father's – and yet at the same time there is a sense of solitude and, strangely, quietness that pervades the frame. Oana has done well to capture the girl in three-quarter profile. Some people might have preferred there to be eye contact, but this shot is definitely stronger without it, as it adds to the pensiveness of her expression and leaves us wondering what has distracted her attention from the performance in front of her. A simple shot with many layers.



6 Bircan Harper, Cornwall

A boy holding a candle at Ethiopia's Genna 50pts

Nikon Z9, 135mm, 1/400sec at f/1.8, ISO 12,800

Guest judge Drew Gardner says:

'Beautiful. A stunning photo. A worthy winner. There is a certain simplicity and beauty which is exceptional. A real craftsmanship with a fast lens in low light which has gone on to be more than the sum of its parts. It helped that the entrant provided extensive caption details (see the winners on Photocrowd for this). So much of the time an image loses a little, as beautiful as it may be, without the context of an extensive caption.'

APOY 2025 IN ASSOCIATION WITH

Nikon
FUJIFILM
Canon
EOS R5

Winning kit from Camera Centre UK

What gear did our top ten photographers use?

Taking first place, Azim Khan Ronnie used a Canon EOS R5 for his shot. This 45MP premium mirrorless camera features a Dual Pixel CMOS AF sensor, ISO 100-51,200, 20fps continuous shooting and 5,940 selectable autofocus positions. Awarded 4.5 stars in its AP review, the camera is described as 'phenomenally impressive. The sensor and highly effective IBIS system deliver images of exquisite quality.' This camera can be purchased at Camera Centre UK for £3,149.

In fifth place, Oana Vasileniuc shot using a Nikon Z5, which features a 24.3MP full-frame CMOS sensor, 5-axis in-body image stabilisation, 4.5fps burst shooting and dual SD card slots. It was awarded four stars in its AP review and was said to be a 'capable, reliable full-frame camera of quality feel, decent specs, and ever-expanding range of good lenses'. The mark II model of this camera is available at Camera Centre UK with 24-70mm lens for £1,999.

Coming in at eighth place, Roy Egloff used a Fujifilm GFX100S. This medium-format mirrorless features a 102MP sensor, ISO 50-102,400, 5fps continuous shooting, a 3.69m-dot viewfinder and 3.2in, 2.35m-dot tilting touchscreen. This five-star camera was described as 'a camera that delivers sumptuous image quality in a remarkably easy-to-use package'. Find the mark II version of this camera at Camera Centre UK for £4,999.

To see the full range, visit www.cameracentreuk.com

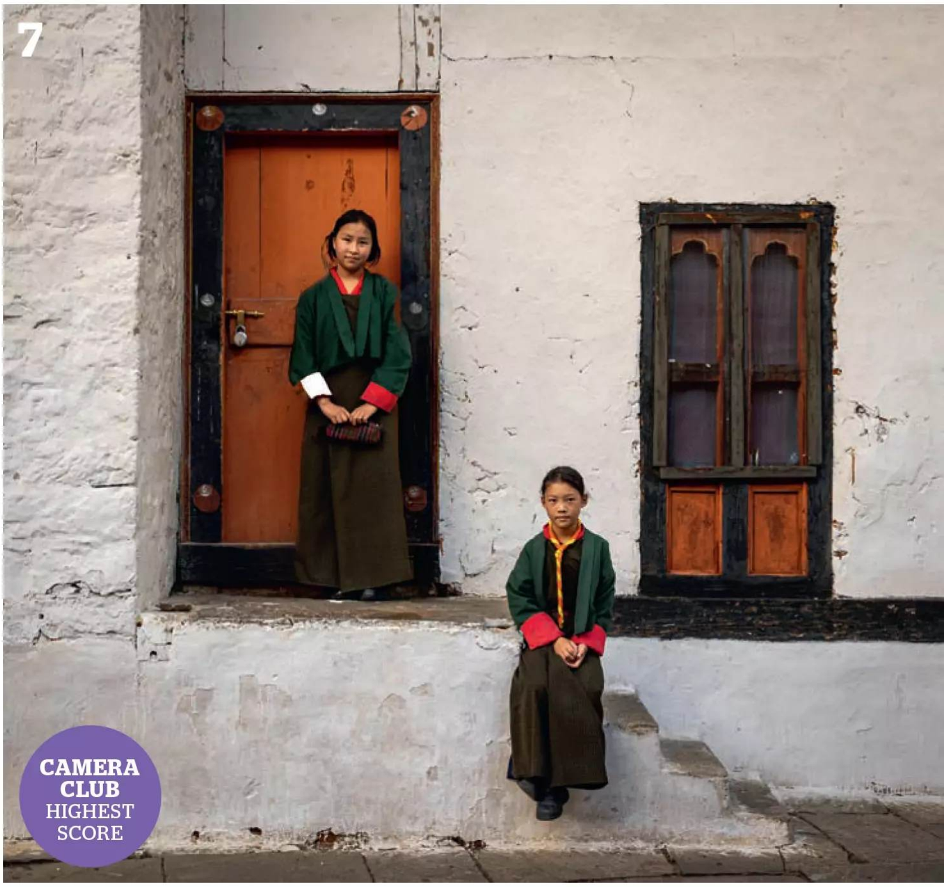
7 Erika Howard, London

Bhutanese schoolgirls 45pts

Canon EOS R6, 24-70mm at 43mm, 1/100sec at f/4, ISO 100

With this lovely travel shot, Erika has been awarded 45 points both for herself and for Hampstead Photographic Society, where she is a member. The composition is confident and accomplished, with the placement of the girls creating a triangle with the doors, and allowing the eye to move around the frame easily. Cropping to a square adds to the strength of the composition, emphasising all those straight lines. The poses work well in the context, too; they give a formality to the scene but aren't overly tense. An excellent travel shot.

7



CAMERA CLUB HIGHEST SCORE

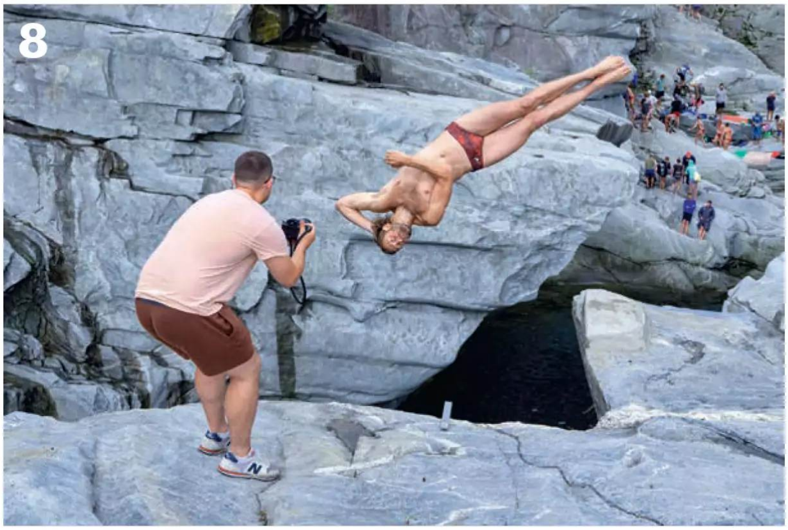
8 Roy Egloff

Cliff-diving, Ponte Brolla 40pts

Fujifilm GFX100S, 45-100mm at 45mm, 1/1600sec at f/5, ISO 3200

A photograph of a photographer can sometimes be a bit of a well-worn trope, but Roy has done a great job here of making it part of a strong image. There's a tension between photographer and diver, and Roy has caught the latter at exactly the right moment, creating a strong diagonal in the frame. The spectators in the background add scale and context, and help anchor the composition. We hope the photographer got his shot, too.

8



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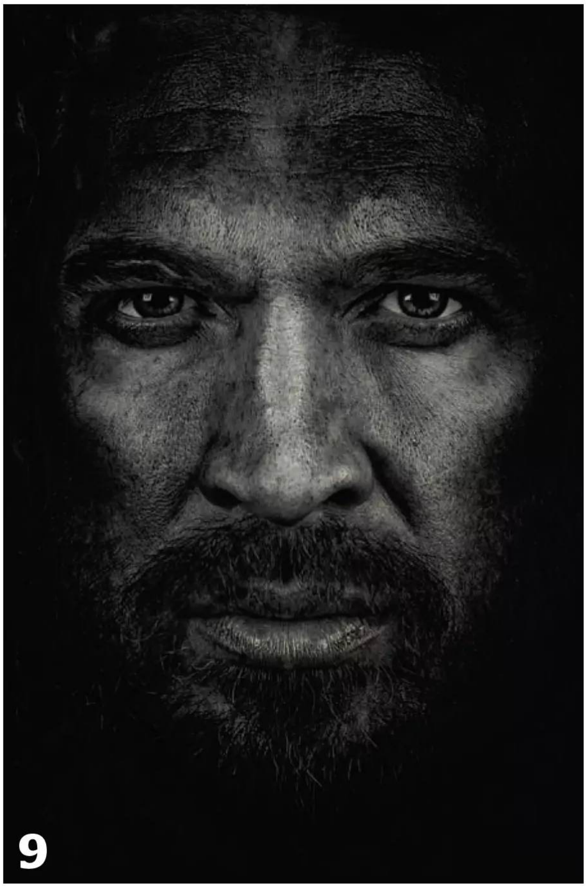
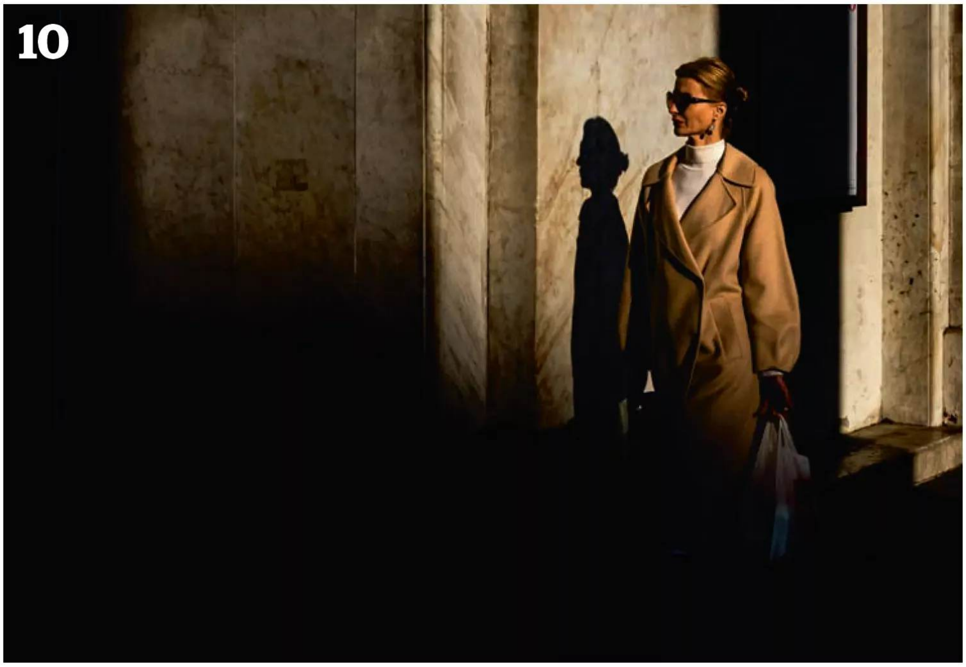


9 Matthew Crosby, Northamptonshire

The eyes that follow into your being 35pts

Nikon D500, 105mm, 1/125sec at f/8, ISO 100

A straight-on portrait, simple and tightly cropped, can be a powerful thing, and this is a superb example of exactly that from Matthew. By filling the frame with Joel, his charismatic subject, the viewer is left with no distractions and our eyes go straight to his – which is clearly the intention. The detail and texture in Joel's skin is second to none, and this is only highlighted by the conversion to black & white, which has been beautifully executed. Allowing the edges of the frame to fall away to black is the finishing touch this wonderful portrait needed.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10 **Agim Zeqiri, Italy**
Verso l'ombra 30pts

Canon EOS R3, 28-70mm at 28mm, 1/4000sec at f/8, ISO 400

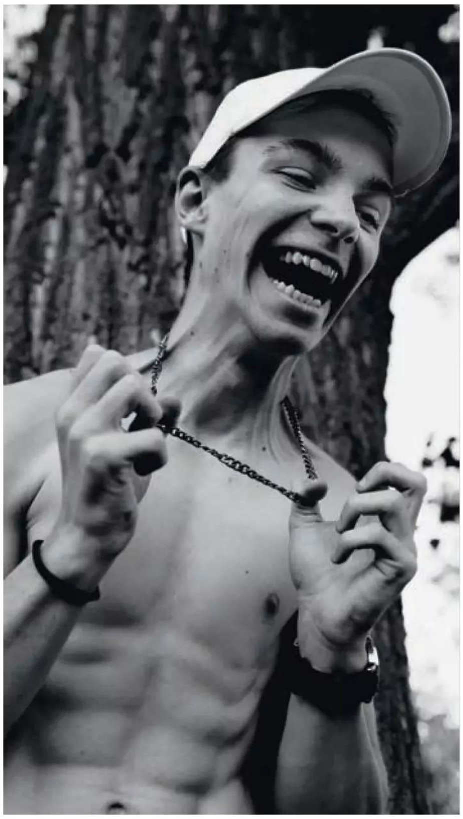
Agim's title, 'Verso l'ombra', translates as 'towards the shadow'. It's a great name for a great street photo of an impossibly chic woman. There's a mystery both to her and the way Agim has shot the image. The shadow that fills almost all of the lower half of the frame is an important integral part of the composition, anchoring it and helping to direct our eye straight to the subject. The remainder of the frame strategically makes the most of chiaroscuro, which brings texture and depth.

ROUND TWO WINNER, YOUNG APOY

Valentin L, Serbia
Emotional portrait 100pts

Canon EOS RP, 35mm, 1/800sec at f/3.2, ISO 640

This image by Valentin caught the eye of several of our judges, with two of them awarding it first place, and another third. It's a powerful portrayal that left the judges wanting to know more. Valentin's title, 'Emotional portrait' is ambiguous, because at first glance there is joy in the young man's expression, but look longer and there's also the potential for sadness and even distress there. The tension between all these different feelings and interpretations makes for a powerful result. Shooting upwards from a low angle emphasises this conflict, as does the tautness in the man's fingers as they pull the necklace in opposing directions, and the straining of his neck muscles. There's something of the Bruce Gilden about the shot, which makes it all the more memorable.



The 2025 leaderboards

As is often the case at this point in the competition, we have a number of entrants on the same points, which makes the top ten quite congested. However, this always starts to space out with the results of each round. Azim Khan Ronnie is a worthy first-place holder at the moment, thanks to his outstanding winning shot from round two, but as we know, this can change quickly.

We are in a similar position with the Young APOY leaderboard, with this round's winner sharing first place with both last round's winner and the second-placed entrant. It's great to see so many new names in both leaderboards and are looking forward to seeing how things progress.

APOY

1	Azim Khan Ronnie	110
2=	Maung Htet	100
2=	Michael Woodward	100
4=	Peter Saphier	90
4=	Philip Tomlinson	90
6	David Travis	80
7=	Alaa Nour	70
7=	Andy Holloway	70
9=	Davina Buchanan	60
9=	Lynn Fraser	60
9=	Oana Vasileniuc	60

YOUNG APOY

1=	Jake Randazzo	100
1=	Valentin	100
1=	Youssef Ahmed	100
4	Alec Stein	90
5=	Giovanni De Luca	80
5=	Matteo Botta	80
5=	Sofie Goorts	80
8=	Aiden T Schachter	70
8=	Rami Gnaegi	70
10=	Jack Cavanagh	60
10=	Samantha-Lee Morgage	60

To see more images from APOY Round Two and Young APOY, visit **amateurphotographer.com/APOY**

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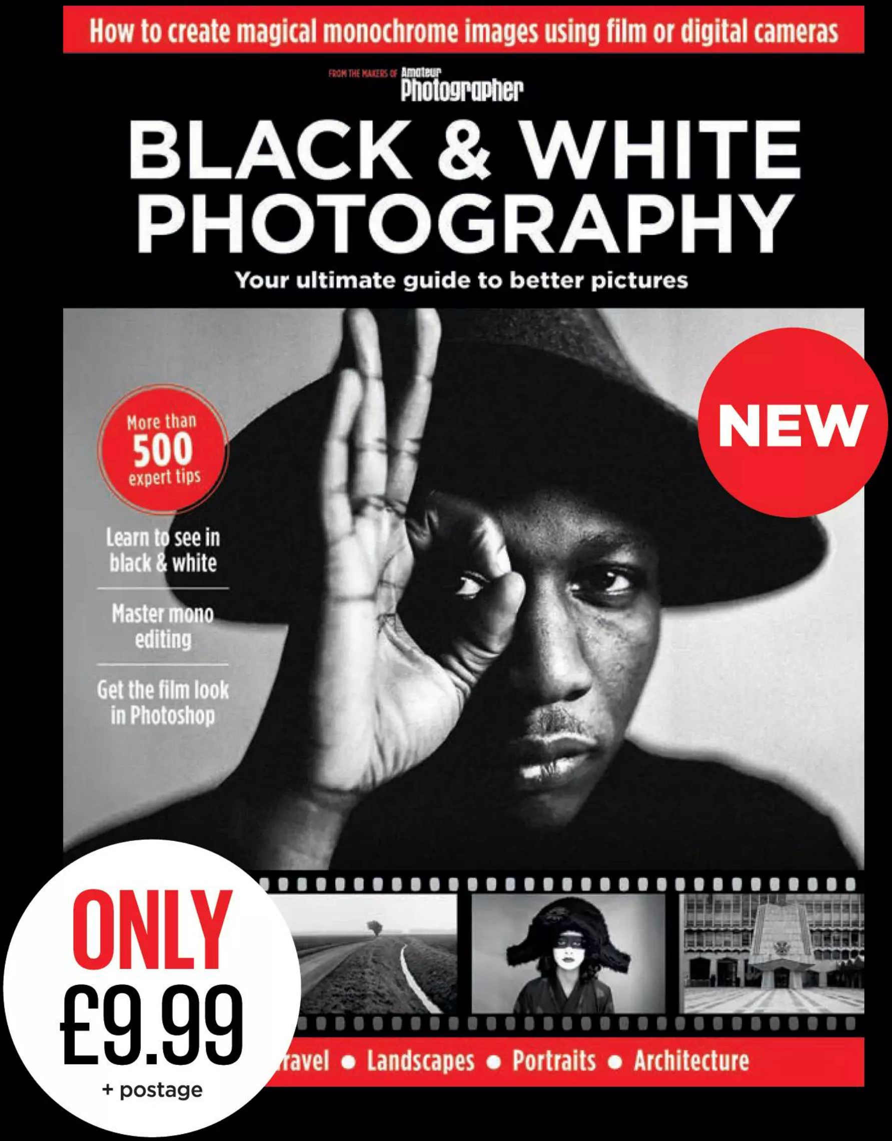

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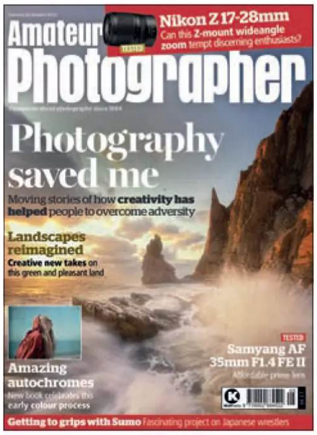

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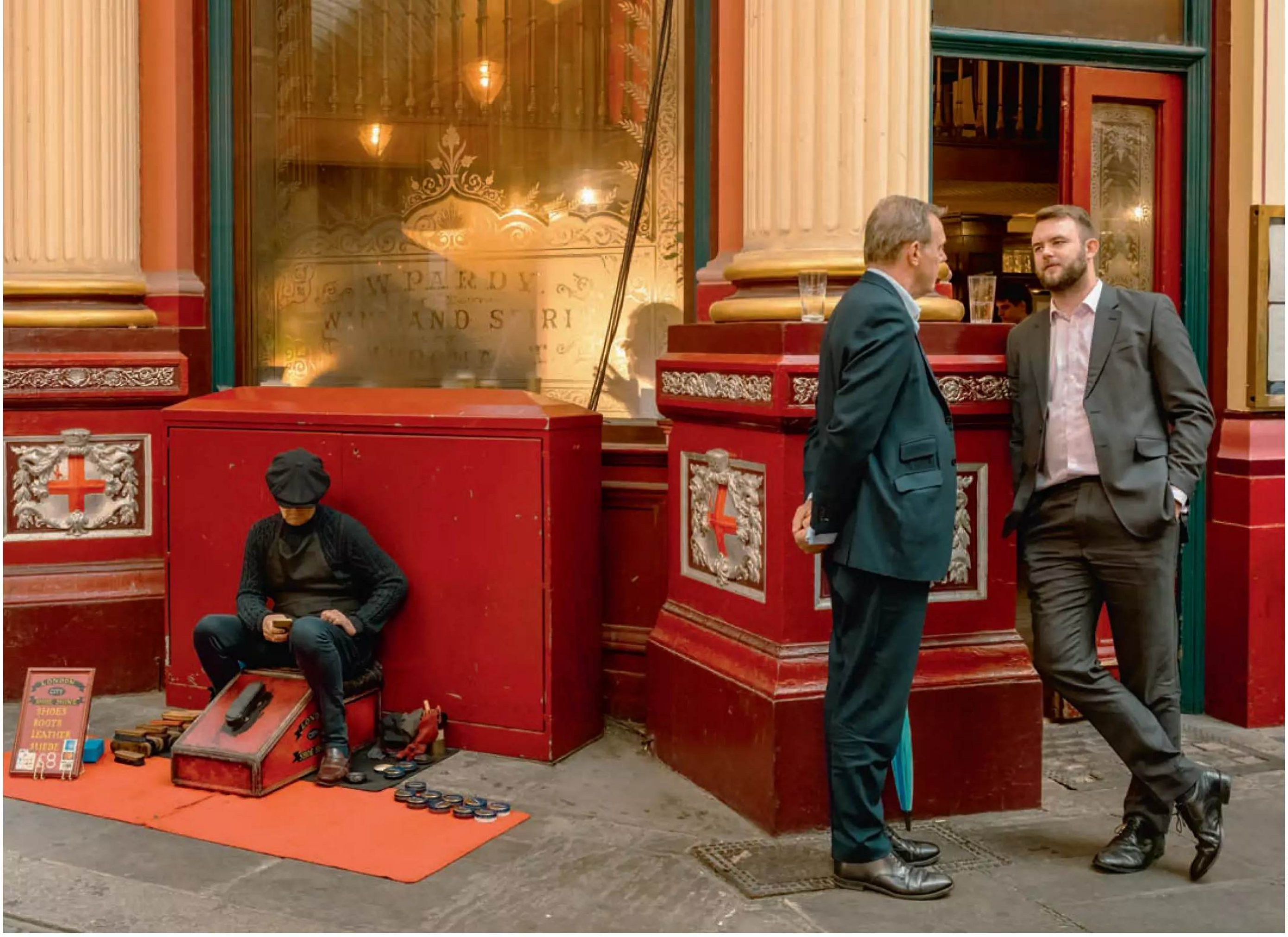

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Street life

The UK winners of the EISA Maestro Photo Contest 2025 are Rebecca Elliott and Adam Ramjean. Here are their winning images

This year's EISA Maestro competition theme was Street Life. Entrants could submit either a single image or a portfolio of 5-8 photographs. This broad and popular genre prompted an astonishing response, with a high standard of submissions. After much passionate debate, we selected Rebecca Elliott as the UK winner of the Single Image category and Adam Ramjean for the UK winner of the Series.

Rebecca and Adam each win a one-year digital subscription to Amateur Photographer, and they progress to the international round of the contest.

The winning entries from the 15 participating EISA countries were judged together at the Association's General Meeting in June. The final results of the international Maestro contest will be revealed online and celebrated at the EISA Awards Gala on 26 September 2025.

The international winners will receive €1,000 for the best Single Image and €2,000 for the best Series, each accompanied by the EISA Maestro 2025 trophy.

All national 1st-place winners will also be featured on the EISA website for the Public's Choice Award, with voting open until 10 August 2025. An additional prize of €500 will be awarded both for the best single picture and best picture series as voted by the public. Visit www.eisa.eu to vote.

Rebecca Elliott

Rebecca won the Single category with her image above. She didn't speak to anyone in the frame here, but spent a good amount of time working the Leadenhall Market area with her Nikon Z8 and 24-120mm f/4 lens. As someone who doesn't often get the chance to visit London, she's always keen to make the most of it when she does – particularly with her street photography. She enjoys the city's energy and the fact that Londoners are so used to being photographed, they barely notice when someone's pointing a camera in their direction. It meant she could bide her time, wait for the right moment when the frame cleared, and capture the scene without drawing attention to herself.

Although she originally considered herself more of a landscape and wildlife photographer – and still enjoys both – street photography has become her biggest passion. She thrives on the spontaneity and unpredictability of it. More recently, she's started to build a small but growing collection of images featuring street performers and vendors, and how they interact with the urban environment.

See Instagram: **@becky.elliott.photography**

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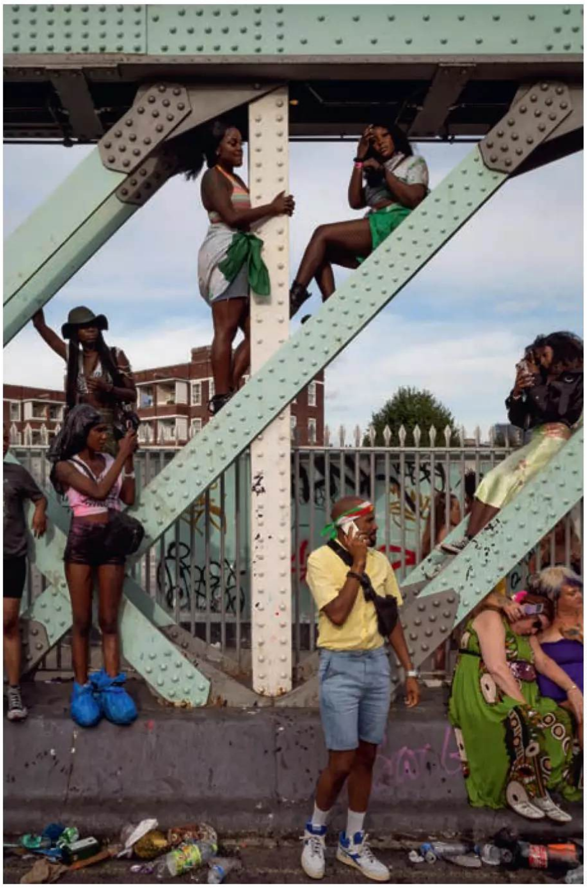
THE LAW

Adam Ramjean

Adam is based in London, shooting mainly street and documentary photography using a Leica M11-P, Fujifilm X-T3 with XF 23mm f/2 R WR lens, Fujifilm X100F, or Ricoh GR III. He is a member of the Urban Photographers Club and a recent winner at the Ricoh GR Photo Festival 2024 photo contest.

Adam is known for his work capturing London's dynamic streets and diverse culture, with a particular focus on the Notting Hill Carnival, which has held a special place in his heart – he's attended every year since 2010. His winning series was taken there, between 2022 and 2024.

For more on Adam's photography and his debut zine, Carnival, visit **www.adamramjean.com** or follow him on Instagram: **@checkmybadself**



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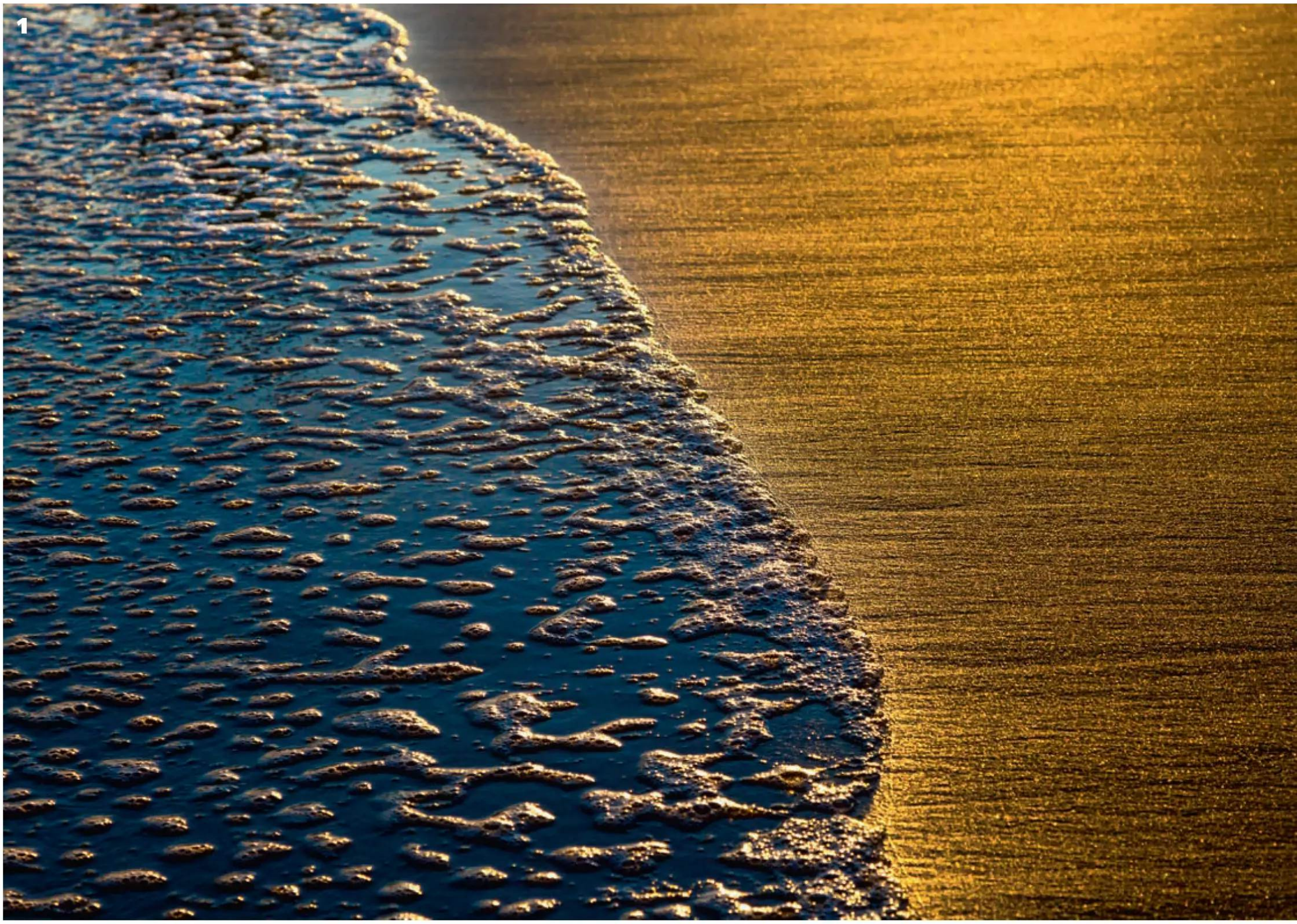
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Asa Pollendine, Porto Santo, Madeira, Portugal

About Asa
Asa is a freelance photographer and member of Photocrowd. See her work at **Instagram: asap.images** and on Facebook at: **asa pollendine photography**

How did you get into photography?
I always loved organising family photos and creating albums, which deepened my connection to photography as a way of preserving memories. Then in my 20s I was introduced to black & white film and darkroom techniques. The process of developing images by hand sparked a deep appreciation for the art, and from that moment, I was hooked. Over time, I transitioned to digital, embracing colour while still appreciating B&W.

What do you love about photography?
Photography, for me, is not just about images – it's about storytelling, emotion, and the beauty of the world around us. It opens your eyes to your surroundings. I love every step of the whole process, planning, seeing, taking and editing.

Favourite subjects
I'm drawn to travel, documentary, and portrait photography, finding inspiration in capturing real moments, people, and places.

Golden Sand

1 Porto Santo is known for The Golden beach and is called Ilha Dourada, meaning Golden island in English. I wanted to capture the lovely golden sand during the golden hour and this is the image I liked the best. All photos are enhanced in Lightroom to show the true emotion.
Canon EOS 5D Mark III, Canon EF 24-105mm lens

How and where do you find inspiration?
I find inspiration in the beauty of nature – the vastness of the sea, the changing sky, and the patterns in the sand. Sometimes, I'm inspired by the work of other photographers. I just love capturing authentic moments.

What was your first camera?
A compact Pentax.

Current kit
Canon EOS 5D Mark III.

Favourite lens
Canon EF 24-105mm lens.

Favourite accessory
Reflectors and memory cards.

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AWARD-WINNING WEBSITES

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

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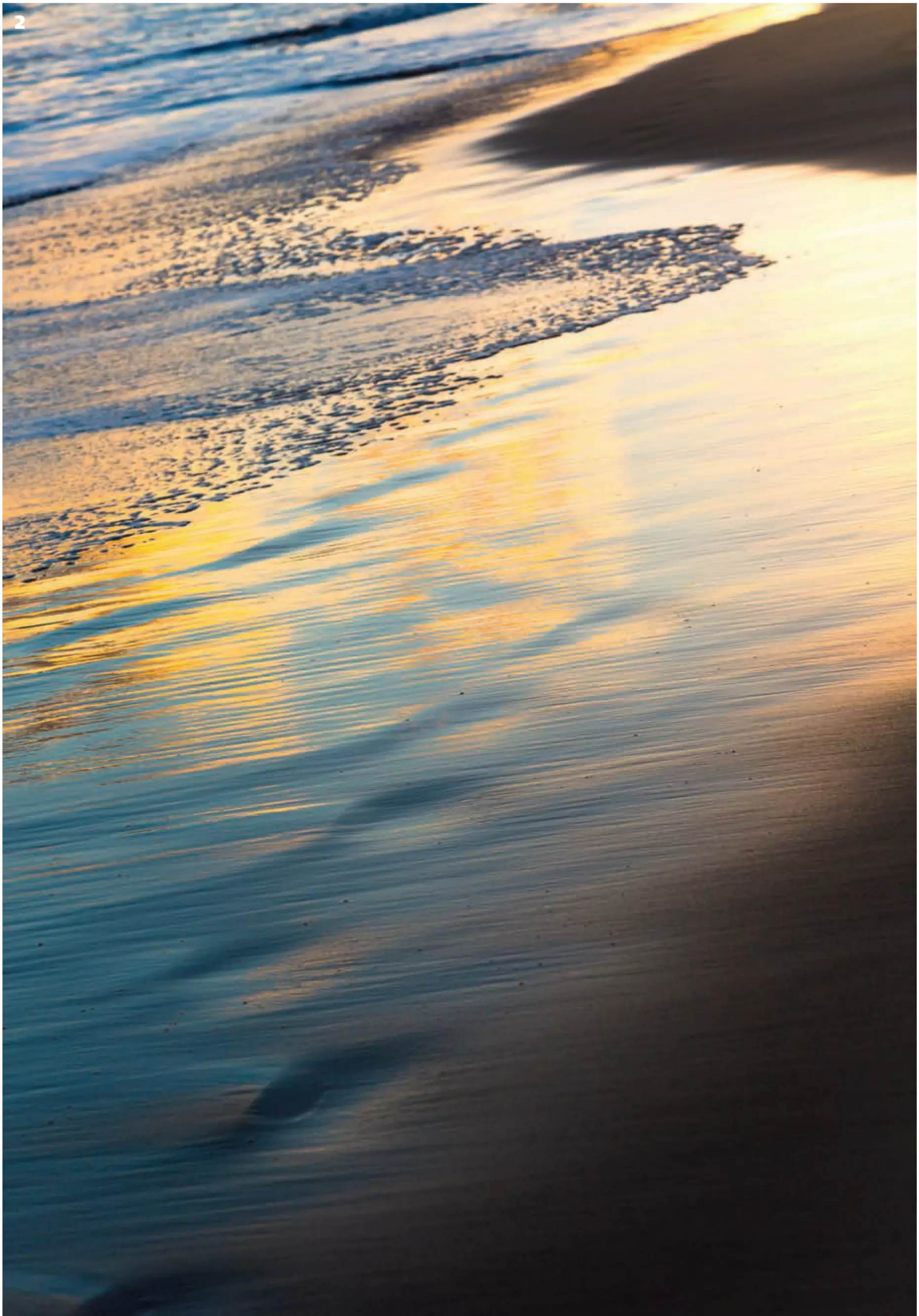
Submit your images

See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.

2



ALL PICTURES ON PAGES 62-65 © ASA POLLENDINE

Soft Footprint

2 There is something truly calming about walking on a sandy, soft beach, where each footstep leaves a temporary mark. Canon EOS 5D Mark III, Canon EF 24-105mm lens

Dream purchase
Canon EF 500mm lens.

What software do you use for editing?
Lightroom Classic.

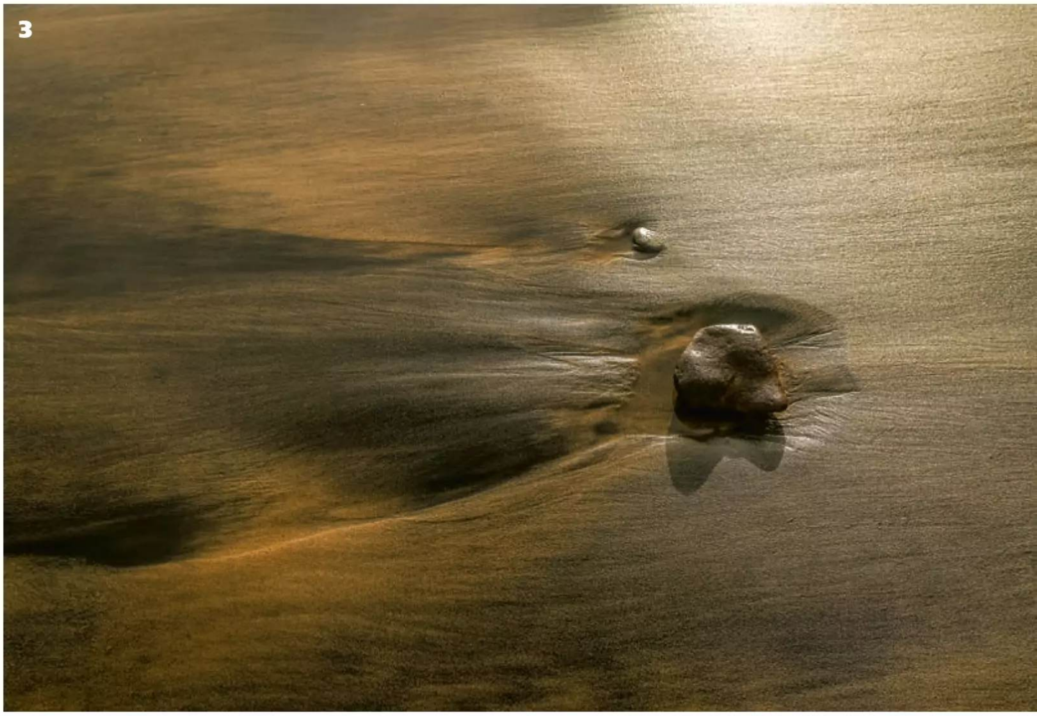
Favourite photographers
Steve McCurry, Irving Penn, Fan Ho, Rachael Talibart, Alister Benn, Nigel Danson, just to mention a few.

Favourite photography books
Tom Ang and Scott Kelby.

Favourite tips
Photograph what you love and keep going.

About your pictures
I am now lucky enough to live by the sea and I get the chance to capture: Sea, sand and seashore.

3



Rock

3 Rocks and pebbles are sometimes washed up on the beach. This beach rock was photographed during sunset, and there was limited time to catch the light.
Canon EOS 5D Mark III, Canon EF 24-105mm lens, 1/160sec at f/8, ISO 100

Sand Art

4 Nature's canvas.
Canon EOS 5D Mark III, Canon EF 24-105mm lens, 1/640sec at f/4, ISO 100

Sand Ripples

5 I love to capture the delicate details – waves washing over sand, the patterns formed by the tide, and the movement of light across the water.
Canon EOS 5D Mark III, Canon EF 24-105mm lens, 1/1250sec at f/4, ISO 100

Rolling In

6 To capture the waves, the constant movement and beauty of the sea is one of my favourite subjects to photograph.
Canon EOS 5D Mark III, Canon EF 24-105mm lens

Soft Sand Ripples

7 I love the delicate details.
Canon EOS 5D Mark III, Canon EF 24-105mm lens

Epic stories

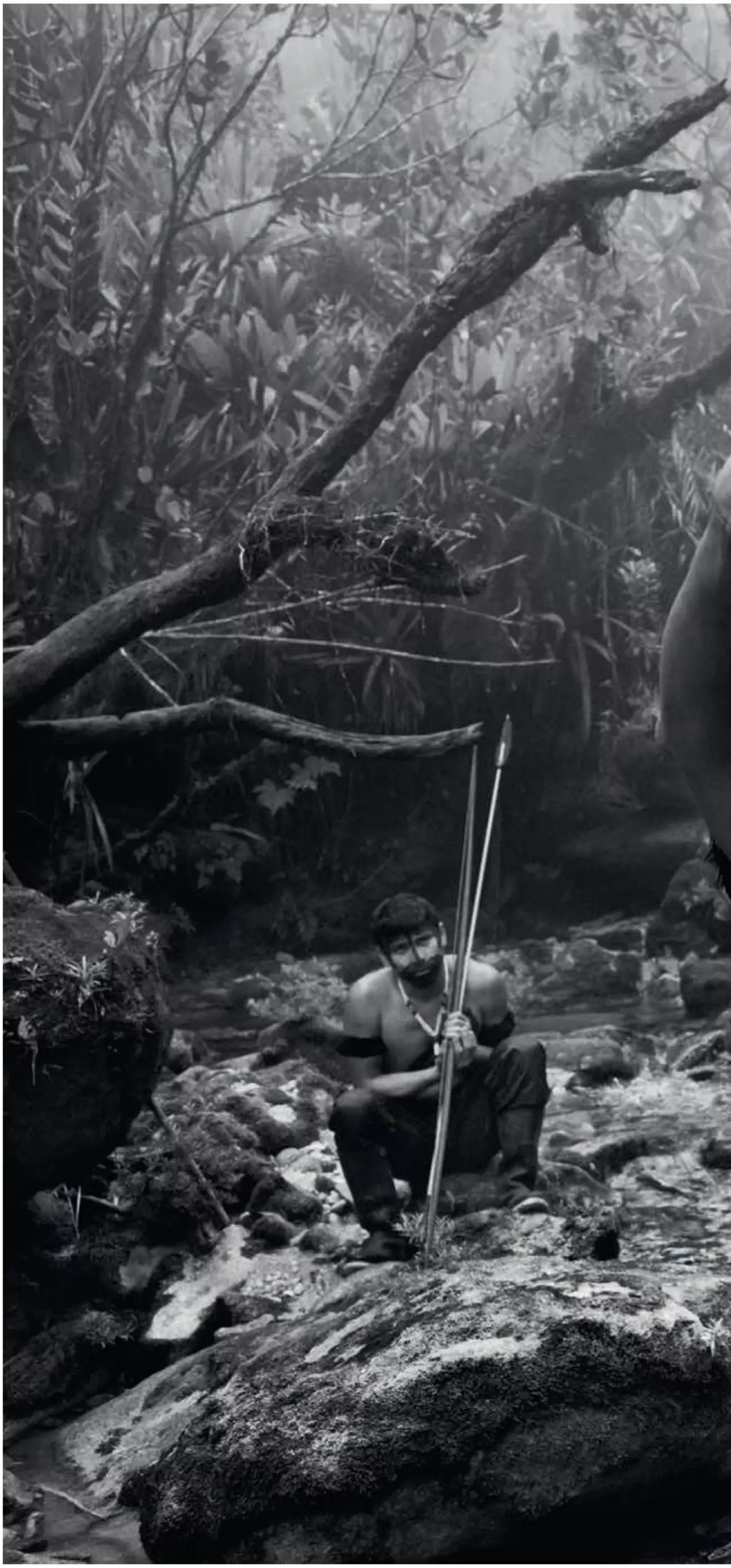
Damien Demolder pays tribute to the legendary photographer Sebastião Salgado – a man who drew attention to the injustice and suffering of the world's poor through his astonishing style and patience

The renowned documentary photographer Sebastião Salgado has died at the age of 81 from leukaemia and complications from a bout of malaria he contracted in Indonesia in 2010. He died on Friday 23 May 2025.

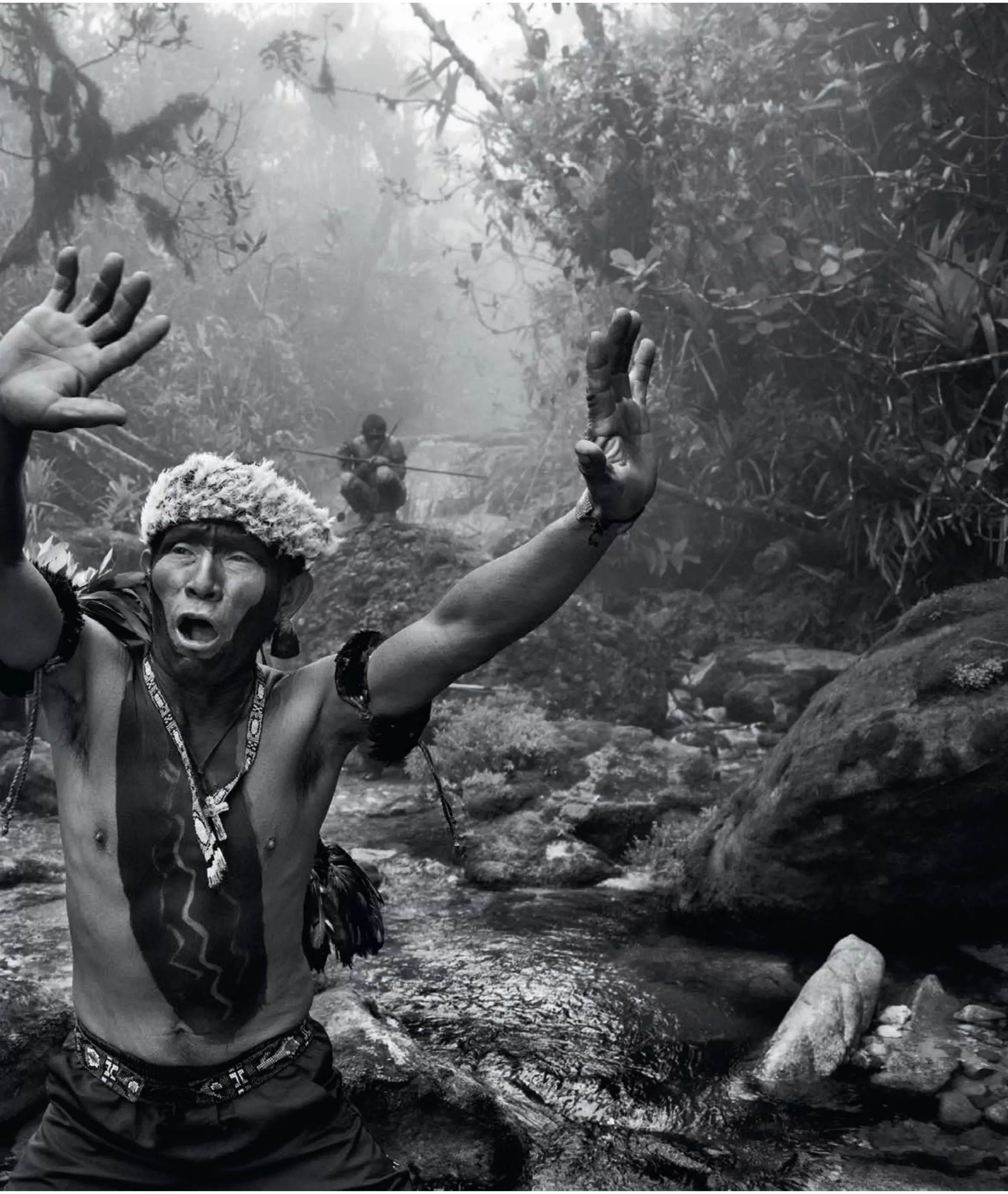
Well known for his large-scale and long-term projects highlighting the plight of threatened cultures, environments and people, Salgado approached his subjects with a deep humanity that was reflected in images that conveyed a powerful connection with the viewer. Always working in black & white, first with film and then with a digital camera, Salgado and his wife Lélia Wanick Salgado created books, prints and touring exhibitions of his work to ensure the message could be imparted to as wide an audience as possible. Salgado's dedication to a story, his compassion and the years he spent exploring each subject afforded his work such extraordinary depth that he was able to show the previously unseen and unnoticed; and the dramatic style he used to make his images caught the attention of the world's picture editors and their readers. He is survived by his wife and their two sons, Juliano and Rodrigo.

Sebastião Ribeiro Salgado was born on 8 February 1944 to cattle rancher parents in a small town called Aimorés in the Minas Gerais state of the eastern part of Brazil. There was no secondary education where he was brought up, so he moved 185km away to Vitoria for school. In 1962 he moved again to study for a degree in Economics in the state of Espirito Santo, then once again for a Masters in economics in São Paulo. His doctorate in the subject was earned at the University of Paris (1969), before he moved to

Right: Yanomami shaman in ritual before the ascent to Pico da Neblina, State of Amazonas, Brazil, 2014



ALL IMAGES © SEBASTIÃO SALGADO



London in 1971. At this stage he'd already met (1964) and married (1967) Lélia, and they initially moved to Paris to escape the human rights abuses, censorship and murders of the military dictatorship that ruled Brazil after the coup of 1961.

Striking gold

In London Salgado worked as an economist for the International Coffee Organisation – a job that required him to travel to Africa for assignments in partnership with the World Bank. During these trips he began to take pictures of the workers and places he encountered, and realised quite quickly that he preferred being a photographer to being an economist. Consequently, after two years, he left his job and London, and returned to Paris to join the Sygma photographic agency.

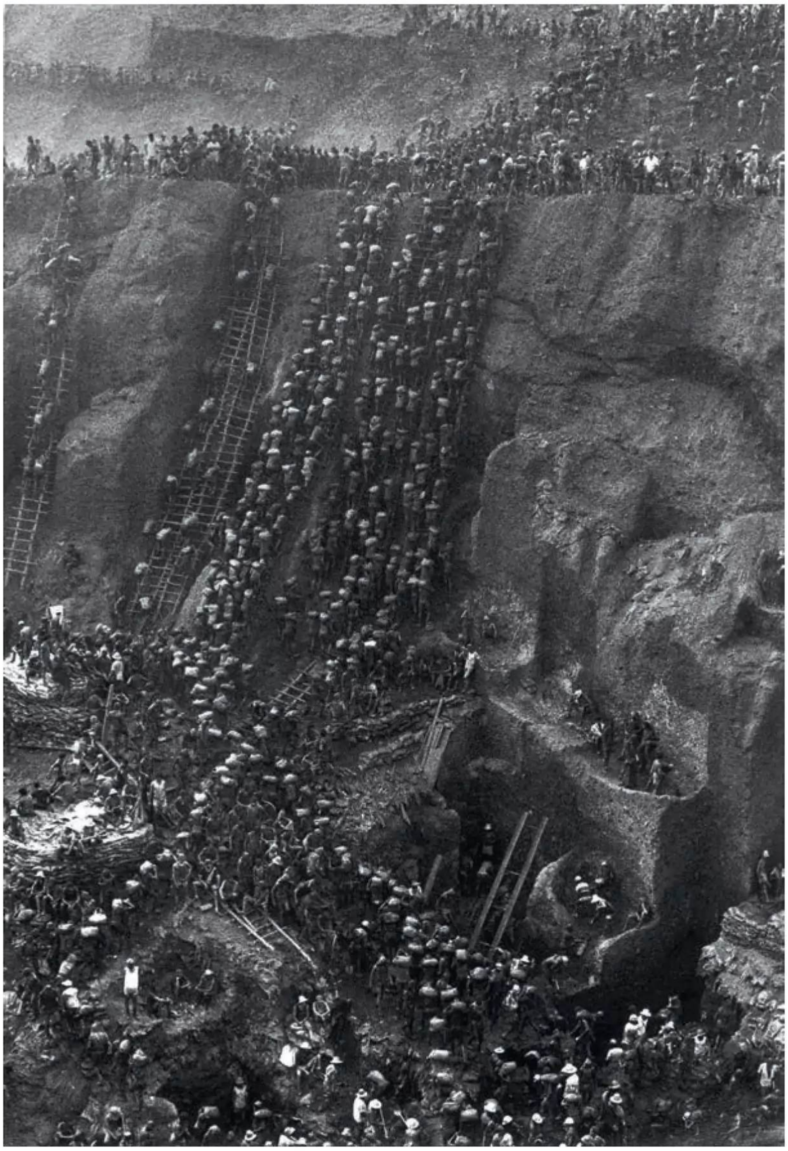
Covering stories for Sygma, Salgado travelled to Portugal, Angola and Mozambique, recording the African nations' wars of independence from Portugal and the internal conflicts that came about in the aftermath. He moved to the Gamma Agency in 1975 and covered other similar situations in Africa, as well as stories in Europe and Latin America. During this period he began his long essay on native Indians and peasants in Latin America that eventually became the book *Other Americans* in 1984. Recognised for the quality of his work, Salgado was invited to join the Magnum agency in 1979. Here he continued to shoot news stories from around the world, and recorded the attempted assassination of President Ronald Reagan in Washington in 1981 for *The New York Times Magazine*.

It was during his time at Magnum that Salgado photographed his famous story about the gold miners of Serra Pelada that made him a household name. Salgado had been sent to South America to shoot an assignment for German *GEO* magazine, and had then stayed on to shoot his own project to kick off his Workers series. The gold mine at Serra Pelada had been shot many times before, but usually in colour and over the course of a day or two. Salgado stayed for four weeks to really immerse himself and, of course, shot it in his trademark black & white.

Salgado's UK agent, Neil Burgess, at that time was working for Magnum taking photo stories to the newspaper offices around London hoping to get them published or to pick up new commissions. Salgado was one of the photographers at the agency and had told Burgess about his project in Serra Pelada, and that he hoped a magazine called *Granta* would take the pictures.

'*Granta* was and is, a respected literary magazine that sometimes publishes a photo-essay,' says Burgess, 'but they never paid very well and the reproduction back then was awful. We didn't speak again until March 1987 when he had edited and printed the story and again he asked me to take the pictures to *Granta*. He was enthusiastic about the story, but when I suggested maybe one of the bigger magazines might buy it, he thought it was unlikely, because, as he said, the story had been photographed many times before.'

'He had captured images in the midst of violence and danger, and others at sensitive moments of quiet and reflection. A romantic, narrative work'



Above: Every day 50,000 gold diggers descended within Serra Pelada's open top mine, Brazil, 1986

Top right: Abandoned babies playing on the roof of a FEBEM (Foundation for Child Welfare) center in the Pacaembu district, São Paulo, Brazil, 1996

Pictures from Paris

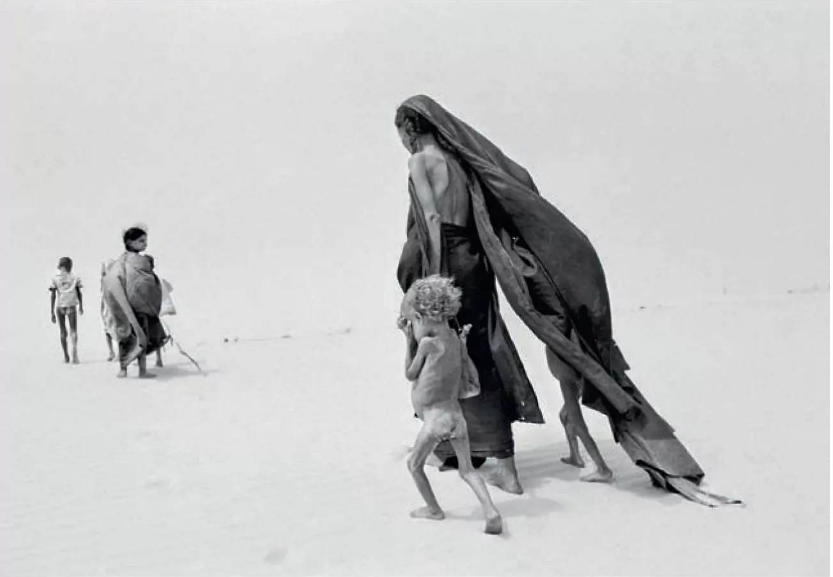
'The package from Paris, with the pictures, arrived on my desk one morning and I pulled from the envelope a box with about forty 24x30cm beautifully made black & white prints. I knew immediately I looked through the set that I wouldn't be taking the work to Granta. This was a virtuoso piece of photography – Salgado had used a complex palette of techniques and approaches: landscape, portraiture, still life, decisive moments and general views. He had captured images in the midst of violence and danger, and others at sensitive moments of quiet and reflection. It was a romantic, narrative work which engaged with its immediacy, but had not a drop of sentimentality. It was an astonishing piece of work, an epic poem in photographic form. It was my first year running Magnum and I remember thinking, 'Imagine if I get even one story a year as good as this!' Forty years later I realise how lucky I was to ever receive any story as good as this.

'An hour later I walked into the office of Michael Rand, the Art Director of *The Sunday Times Magazine* (who also sadly died recently aged ninety six). This was

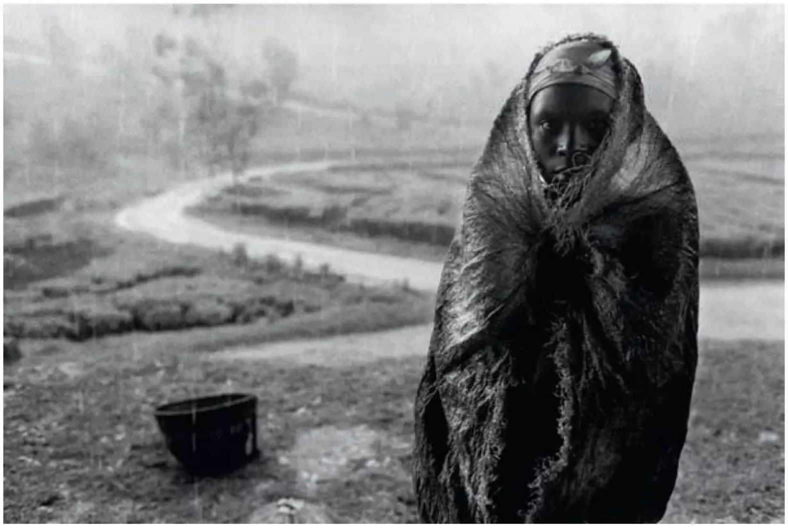
the man who virtually invented the newspaper colour supplement magazine in the UK. I don't believe I actually said anything. We just went through the pictures together. About halfway through the set, a look from Michael prompted his picture editor Suzanne Hodgart, she asked me how much we wanted? I doubled the highest price I'd ever received for a photo-story, to which Michael, without looking up, responded immediately with, "Yes, sure." I realised later that if I'd asked ten times the amount, then we might have had to haggle a little, but they would have still bought it.

'The story was published over six pages in *The Sunday Times Magazine* at the beginning of May 1987. Michael Rand's lay-out was very clean with the minimum of text; he regretted later that he hadn't given it another two pages, but it looked fantastic. Going into my office the next morning, the phone didn't stop ringing; editors from other magazines calling me, demanding to know why I hadn't offered them the story first? Mark Hayworth-Booth, the curator of photography at the Victoria and Albert Museum, rang to ask to buy prints from the set for their collection. Paul Arden, then the Chief Creative Director of Saatchi and Saatchi, the biggest advertising company in the world, rang; could he buy some prints and would Salgado work for him? Sure, I said, if we found the right project.

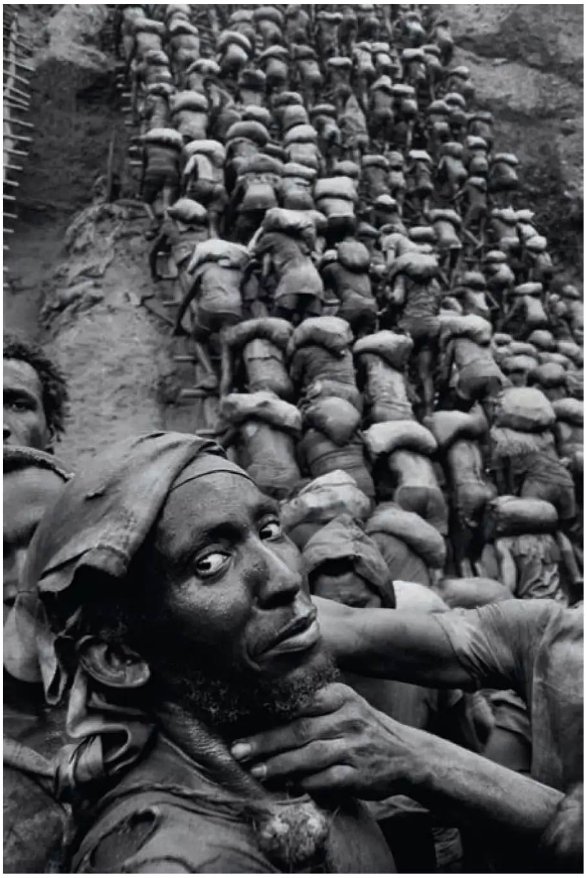
'The Serra Pelada story had excited people across the full spectrum of visual professionals in art, commerce and journalism. It affected the public too – Philip Clark, the editor of *The Sunday Times Magazine*, told



Mother and children walking what was once Lake Faguibine, Mali, 1985



Mata tea plantation worker, Rwanda, 1991



Serra Pelada Gold Mine, Brazil 1986

me some weeks later that he had never, in a very long career, had so many letters from members of the public about a single story; hundreds of them.

'Some people spent just a few hours, photographing the spectacle of 50,000 men digging for gold in the mud in the middle of the Amazon. Salgado, on the other hand, had shot exclusively in black & white and spent some four weeks living and working alongside the mass of humanity that had flooded in hoping to strike it rich.

'The story was the epitome of Salgado's Workers thesis: that manual employment – the very thing that defined the proletariat, the ability to sell one's labour – was coming to an end, and about to be superseded by mechanisation and computerisation. Very soon after his visit, the 50,000 men digging with picks and spades were replaced by modern mechanical mining techniques.'

Epic projects

This project in Serra Pelada was the starting point for the book that became *Workers*, which was published in 1993. The book's subtitle is *An Archaeology of the Industrial Age*, and included images of manual labourers from all over the world captured in 350 photographs. *Workers* had been preceded in 1988 by another epic book, *Terra: Struggle of the Landless*, which told the story of the forced migration of Brazilian peasants and their descent into even greater poverty. The project didn't just remain represented in book form though, as it became a touring exhibition that was shown in over 100 Brazilian cities as well as in 40 countries internationally to ensure as many people would see the work as possible.

Another of Salgado's seminal works is Exodus: Humanity in Transition, also known as Migrations. Published as a book in 2000, the project had taken six years to shoot and had led Salgado to document the mass movement of people around the globe from 40 countries. He focused on displacements caused by war, famine, poverty and environmental issues, including

Below: In the Upper Xingu region of Brazil's Mato Grosso state, a group of Waura fish in the Piulaga Lake near their village. September 2005

Right: Iceberg Between Paulet Island and the Shetland Islands, Antarctica, 2005

Latin Americans moving to the USA, Jews leaving the former Soviet Union, refugees from the Bosnian conflict and Africans migrating to Europe, among others.

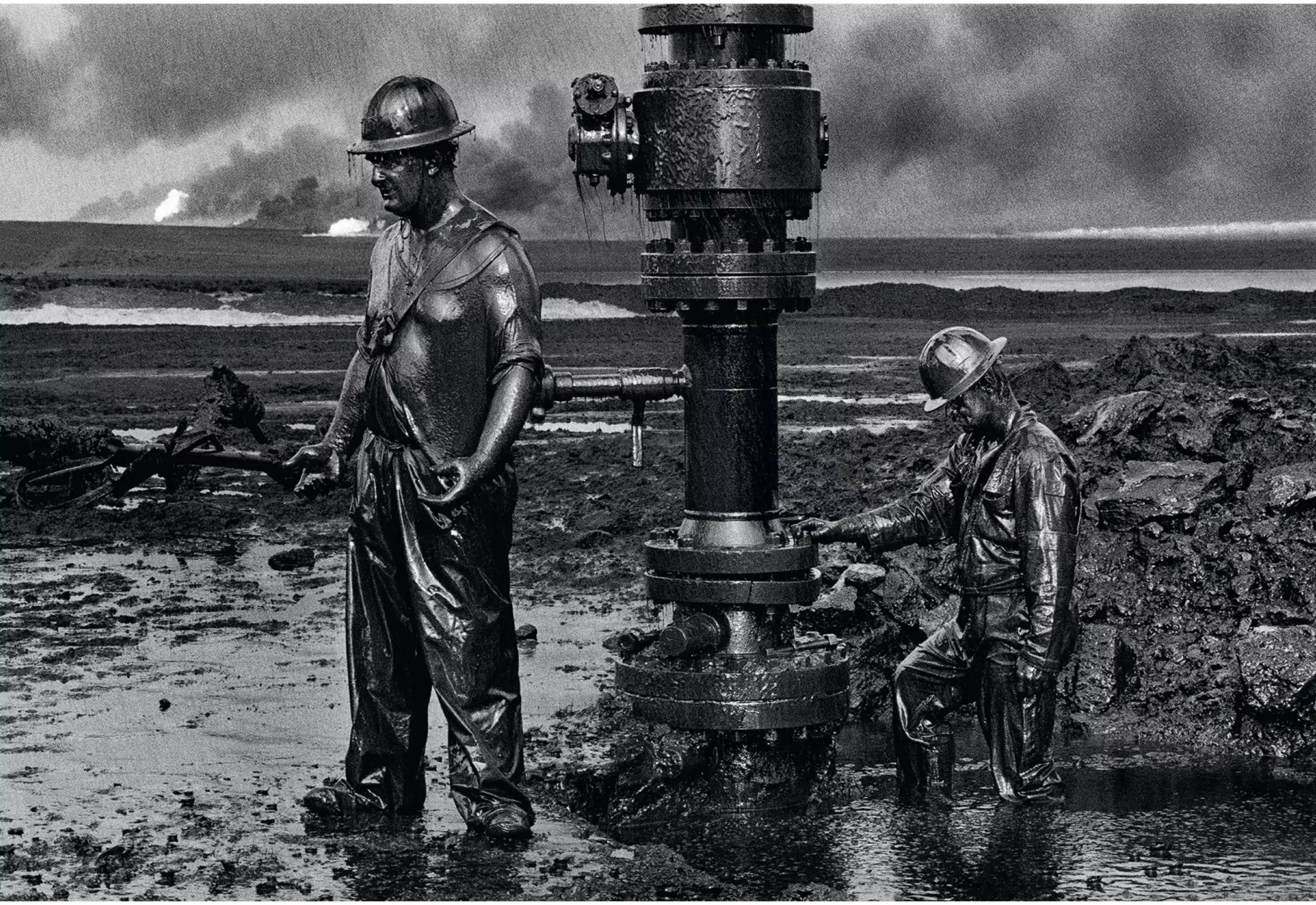
The year 2004 saw the publication of a project Salgado had started in 1984 in the drought-stricken Sahel region of Africa. *Sahel: L'Homme en Detresse,* or *Sahel: The End of the Road*, covered malnutrition and famine across Chad, Ethiopia, Mali and Sudan during a period in which a million people died. He worked alongside the charity Médecins Sans Frontières, with the project supporting the charity's work. The project took 18 months to shoot – a relatively short time for Salgado – and resulted in the 160-page book.

War and death began to take its toll on Salgado however, and eventually he felt the need to point his lens in new directions. He had left Magnum in 1994 to establish his own picture agency, Amazonas Images, and in the same year he covered the genocide of 800,000 Tutsis by Hutu extremists during a period of just 100 days in Rwanda. The experience had a profound impact on him, and nearly ended his photographic career.

In the introduction to his next book, *Genesis*, Salgado explains how he lost and then regained faith in humanity and the world. 'At the end of the 1990s, I completed a long series of photo essays on the unparalleled movement of peoples across the globe,' he wrote. 'It involved recording the massive migration of peasants from rural areas to cities on several continents. It led me to follow destitute refugees fleeing armed conflicts and natural disasters and I accompanied young men willing to risk all in the hope of finding a better life in some far-off land. I witnessed much suffering and great courage, but most of all I saw violence and brutality such as I had never even imagined before. By the time the project was over, I had lost all faith

Above: The Anavilhanas, Amazonia. Brazil, 2009

Above: Worker on the canal construction site, Rajasthan, India, 1989



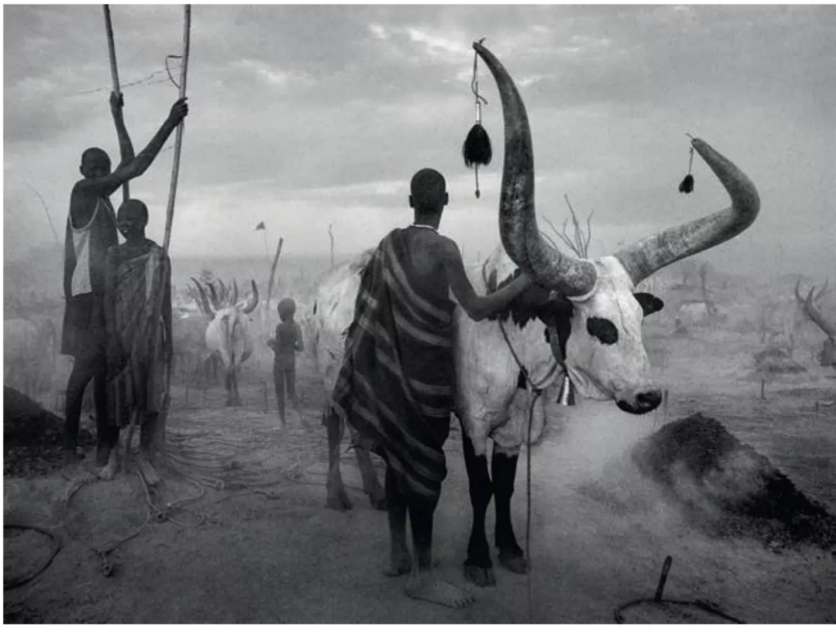
Greater Burhan oilfield, Kuwait, 1991

in the future of humanity.'

His introduction goes on to explain that at about that time his father asked him to take over the family farm in the Vale do Rio Doce, where he had grown up with his seven sisters. In his childhood the place was 'surrounded by tropical vegetation alive with birds and wild animals, by rivers full of fish and by rolling hills that set us imaging the world beyond.' But by the time Salgado went back to the farm 'this paradise had vanished. By the mid-1990s, as with so many farms in the region, deforestation and erosion had left the land lifeless.'

New shoots

Salgado's wife Lélia suggested they attempt to replant the forest, which they did with over 300 different species – in the end planting over three million trees. As the trees and plants grew and turned the land green again, animals and flowers returned, and instead of flash floods in heavy rain rivers formed that attracted fish back to the area. Inspired by what he saw, Salgado initially decided his next photographic project would highlight the dangers of humanity's abuse of the planet, but then changed his mind to instead show the parts of the world still untouched by the devastations of the rest of the



Dinka Cattle Camp of Kei, Southern Sudan, 2006

world. Eight years later, and after '32 trips to distant corners of the globe' the Genesis project became a book that was published in 2013. It's a gigantic book too, with over 500 pages packed with large-scale and striking images.

It was during this project that Salgado switched from film to digital cameras, a change that required some technical adjustments to ensure the images maintained the same look and feel from the start to the end of the project. The answer was to add software grain that matched his usual film stock to the digital files, and to then make film inter-negatives from these files so that they could be printed in the same way, and onto the same paper, as the film images.

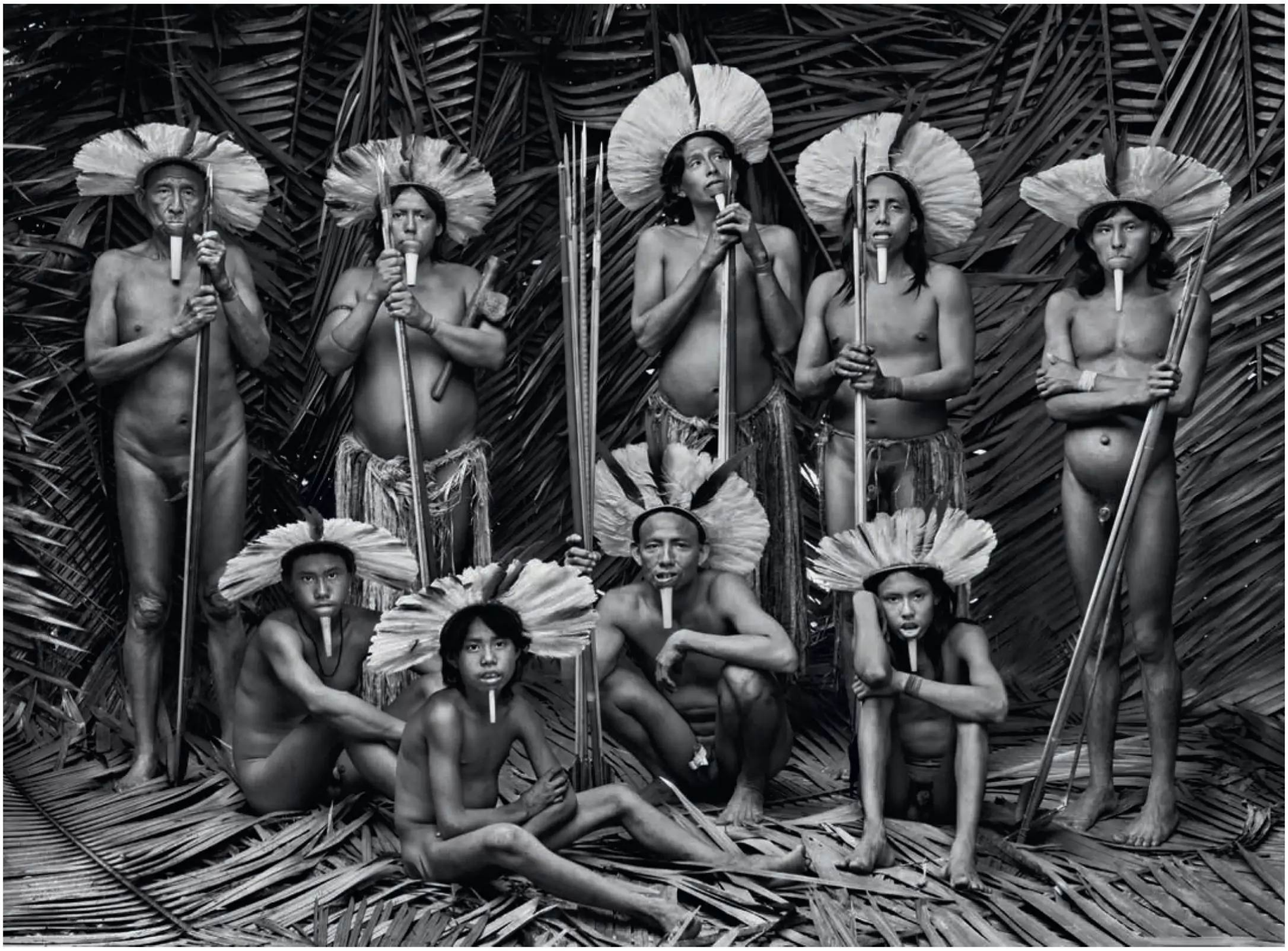
The project began in 2004 with a trip to the Galapagos Islands, and ended in 2012 comprising a mixture of landscapes, portraits, social documentary and some stunning wildlife from some of the most remote places on the planet.

Salgado's final project was Amazonia, which became a book only quite recently – May 2021. Again, an adventure of epic proportions sits within the pages, and a series of trips spanning six years. This time though the subject could be covered in one country, and it's perhaps fitting that Salgado's final act was played out in the country he was born in. *Amazonia* is the story of the vast Amazon forest, its rivers, its trees, its wildlife and the people who make their home there. With great planning, and extensive precautions to protect those unused to modern disease, he visited remote, little-known communities and recorded their daily lives, their relationships and their environments. The subject matter perhaps reflects Salgado's hopes for the forest he and his wife had recreated on their own land, and the book provides an optimistic ending to a life recording death and despair. Salgado himself said, 'My wish, with all my heart, with all my energy, with all the passion I possess, is that in 50 years' time this book will not resemble a record of a lost world.'

I asked Neil Burgess, after all the travel, stunning exhibitions and incredible books, what Salgado's legacy would be. 'He thought, or hoped at least,' Neil said, 'that he would be remembered for the work he and Lélia have done creating The Instituto Terre, the reforestation project they started in 1993.'

Sebastião Salgado may well have seen his new forest as his greatest achievement, but photographers all around the globe will remember him for the motivation he lent them, as well as the inspiration for many actual and fantasy projects. Indeed, I'm writing this piece for this magazine because at the age of 17 I saw those Serra Pelada goldmine pictures in *The Sunday Times* colour supplement and realised what I wanted to do with my life. AP

Below: From *Amazonia*. Men of Zo'é ethnicity, residents of the village of Towari Ypy, wearing traditional headdresses, Zo'é Indigenous Territory, state of Para, 2009



A platform for observation

How one photographer turned a single train station into a year's worth of stories. **Peter Dench** finds out more

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NEXT COLLECTION
Last Collection Time
Monday to Friday
4.00pm
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10.45am

Route Update
Alteration

Photographing the same location every day for a year might sound repetitive – but not if you're Oliver Bennett, whose People on a Platform series transforms a single railway station into a compelling study of British life. For 12 months, Bennett embedded himself at Bristol Temple Meads, capturing the shifting moods, characters and quiet dramas that pass through its platforms.

'I've always loved railway stations,' he tells me. 'There's a real sense of drama to them. On a Friday night, the mood is electric – people are excited, heading off for the weekend. But come Sunday afternoon, there's this melancholy. Monday mornings? It's all about anxiety.'

Zen-like

That emotional texture became the guiding current of the project. Initially, Bennett worked intuitively – waiting, watching, slipping into what he describes as a Zen-like state. As the months passed, and he got the more obvious shots out of his system, he says, '…I started to notice the quieter, more unusual things. One of my favourite images came halfway through – the lady emerging from the stairwell, just her head appearing. It had a surreal, painterly quality I hadn't seen before.'

Despite the project's seemingly documentary nature, Bennett is clear: this wasn't about making social commentary or capturing news. 'I'm not trying to impose meaning. I like photography that's open-ended, where people can read their own interpretations. For me, the joy of a great photo exhibition is the energy it gives you. You feel more alive. You start seeing the extraordinary in the ordinary.'

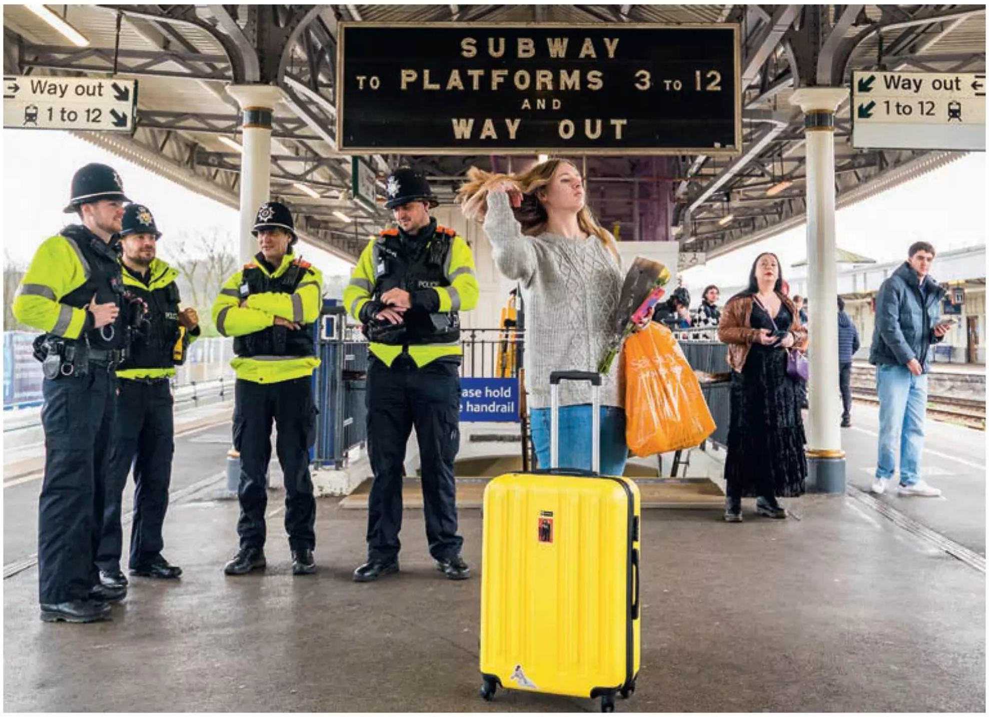
The photos are intimate without being invasive. Bennett originally used a longer zoom to stay discreet, but quickly realised that closer, more contextual frames produced stronger results. 'Most of the images were shot between 28 and 50mm. Once I settled into the environment, I could blend in more easily.'

That blending-in was helped by a surprising ally: age. 'A friend joked I'd be invisible – just an old guy wandering around with a camera,' Bennett laughs. 'And it turned out to be true. I wasn't seen as a threat. People rarely challenged me. In fact, only two people over the whole year asked not to be photographed.'

Even more helpful was his badge from Network Rail. After an initial enquiry, Bennett was granted official permission to photograph on site. He explains, 'It was a classic quid pro quo. I offered to let them use some of the images, and in return they gave me access. Having that lanyard meant people thought I was part of the station staff.'

A former professor of cultural analysis, Bennett sees continuity between his academic past and photographic present. 'I used to write about culture – now I photograph it. It's the same curiosity, just a different medium.' His scholarly lens may explain why People on a Platform resonates on a deeper level. Viewers might notice recurring themes: solitude in crowds, the performance of public life, the tension between movement and stillness.

'There's definitely a strong sense of



Bristol Temple Meads
Rewire Project
ENERVEO
Please hold the handrail

Top: Saturday Morning, Match Day: Bristol City v Swansea City, March 2024

Top left: Friday Evening, January 2024

Right: Monday Morning, July 2024

Left: Friday Afternoon, February 2024

Bottom right: Friday Evening, Cheltenham Races Week, March 2024

Bottom left: Saturday Morning, March 2024

anxiety,' he reflects. 'Both at the individual level – will I catch my train? Will the person I'm meeting be there? – but also more broadly. We're living through a time of huge cultural unease, and I think that seeps into places like this.'

Other images reveal people in self-contained bubbles: reading, scrolling, daydreaming. 'I only really noticed it in the editing stage. It's fascinating how people construct these private worlds in public spaces.'

So how did he whittle down a year's worth of shooting into an exhibition of 35 prints? 'I didn't curate around a strict theme. I just chose strong individual images that, together, created a richer whole.'

Breakfast story

The resulting exhibition, staged at Sandwi, a converted engine shed café next to the station, has proved popular. 'The owner even cleared out all the café's existing artwork. Originally, it was going to run for three months – but they've asked to keep it for six.' And the reaction? 'It's been lovely. One of the cleaners spotted himself in a photo and now has breakfast under it every day. I'm giving him a print.'

Bennett's next stop is a similar year-long project at Gordano motorway services on the M5. 'It's a fascinating contrast. The people, the atmosphere – completely different from a train station.' He's already thinking ahead to a book – Road and Rail, perhaps – a title that could tie these two bodies of work together.

Though his observational approach has drawn comparisons as 'a gentle Martin Parr,' one contact quipped, Bennett is careful to avoid mockery. 'There's a fine line between laughing at people and laughing with them. I don't want to be cruel. Even the more eccentric moments – like the woman wearing a Christmas tree on her head – are treated with warmth. It's about finding joy, not ridicule.'

At its core, People on a Platform is about waiting – something we all do, and rarely reflect on. 'There's so much going on if you just slow down and look,' says Bennett. 'That's what photography allows us to do – pause, observe, and appreciate the unnoticed.' AP

People on a Platform runs until the end of October at Sandwi, Clocktower Yard, Bristol BS1 6QH. See **www.oliverbennettphotography.com**

ALL IMAGES © LEE MALONE

Only human

Photographing high-profile personalities has its challenges, as portrait expert Lee Malone explains. He speaks to **Peter Fenech** about how a human connection is critical for successful images

Opposite: Actor Stephen Graham photographed for *Square Mile* magazine on April 7, 2021 in London, England

Above top: Actor Chiwetel Ejiofor photographed for *Fault* magazine on November 19, 2024 in London, England

Above: Actor Jason Isaacs photographed for *Schön!* magazine on March 12, 2025 in London, England

Humans are a visually biased species; we react strongly to visual stimuli, compared to those detected by our other senses. Furthermore, of all the many thousands of images we see every day, it is those of other people we connect with the deepest. Consequently, portrait photographers have their work cut out for them. A successful portrait must convey the subject's personality quickly and clearly to engage the viewer at an emotional level. The image must make the audience care about the featured character, despite never having met them in person, and as is the case with many celebrity portraits, being unlikely ever to do so.

Lee Malone understands this challenge better than most. For almost two decades, he has worked in the visual arts, first as a graphic designer and then as a commercial portrait photographer. Known for his thoughtful images of famous subjects, Lee's work is in great demand, and he spends the majority of his time shooting for global editorial campaigns. In his line of work, he meets an array of instantly recognisable faces, but he stresses the importance of putting fame aside and striving for human connection.

'It's all about trust,' he explains. 'Your subject has to trust you, whoever they are. We're all human, and that's how I approach every project. When I'm shooting actors, I never talk about their films or ask them what they are working on; I know that already, so I concentrate on capturing their personality.'

Starting out

Celebrity photography is an elusive and niche career. For new photographers, it might seem like the dream assignment to capture film stars and music icons, but an unattainable level of influence for many. However, as Lee explains, his creative path took time to develop. 'I started as a graphic designer, but after around a year, I realised I was just a cog in a wheel and it wasn't creative. I was always a creative person – I also enjoy painting and sketching – so photography was a logical next step.

'I began shooting reportage, then fashion. I moved to London and shot fashion week, but it just wasn't for me. I am a film buff, so I started focusing on photographing Irish actors around my age. I then started shooting covers for local magazines in Ireland, which led to me shooting some well-known faces.'

This is where Lee honed his skills in directing photoshoots, and where he first realised he enjoyed working with actors. These symbiotic abilities were a perfect match for Lee's creative interests. 'When you photograph models, you're shooting the face; with actors, you're shooting the character, the personality. You can direct actors differently. Models are there to work, whereas with actors, you can concentrate on capturing a narrative. I love photographing actors because they do as you tell them! They're used to it on set.'

The film industry is another competitive niche, so highlighting mutual acquaintances proves to be a reliable ice-breaker when Lee first meets one of his subjects, and it also leads to recommendations and introductions through word-of-mouth.

Techniques and style

Through experimentation on successive shoots, Lee's style developed organically. His preference is to use continuous lighting as it closely matches the film-making setup, but also reflects his artistic influences. 'I spend a lot of time thinking about lighting, but you can make a plan by visualising how it will look on-set, and when you arrive it looks different from how you imagined. Most of my influences come from movies rather than painting, but Rembrandt is a continuous source of inspiration for any photographer. His art is a masterclass in using one light or natural lighting, encouraging us to shoot with what we have.'

Lee always starts with a key-light – a large source placed slightly overhead the subject, to suggest window light. He highlights the benefits of simplicity in lighting, and that a single light source is a great way to introduce direction to the illumination, by shading one side of the subject's face. He discusses lighting in the context of his shoot with *12 Years a Slave* actor, Chiwetel Ejiofor.

'I wanted Chiwetel to embody New York photographer Gordon Parks in that session. He was shooting on a Box Brownie camera, and we shot in a warehouse, so it looked like an NY alleyway. We went down a cinematic road with the lighting, since he's an actor, but made it modern by adding some cooler layers.'

Lee's team added his key light to shape Ejiofor's features, then diffused the background using a hazer and a fan to create what Lee describes as a 'cinematic vibe'. The final ingredient was an old stage light to act like an extra window light, cutting through the haze. The differential between the power of this light and the background light was important – without being aimed directly at Ejiofor, it created extra separation while maintaining the atmosphere.

Lee's equipment choice is surprisingly traditional, and he is vocal about the pitfalls of modern LED lighting gear. 'My gaffer and I are old school, so we both like tungsten lights with added gels,' he says. By adding a CTO gel to the key light, Lee can introduce a higher background colour temperature to contrast with orange-toned subject light. This produces cinematic colour contrast which he believes can't be easily replicated with Kelvin-adjustable LEDs.

'LEDs don't dial up in the tiny increments needed to make colour balance micro adjustments; they click up in bigger steps. I have used modern continuous LEDs as they are lightweight and powerful, which makes them great for solo commercial jobs. They just don't offer the level of control for more

Above: Actor Simon Pegg photographed for *Square Mile* magazine on November 10, 2021 in London, England

Right: Actor Kaya Scodelario photographed for the *Guardian* on November 15, 2024 in London, England

Bottom: Singer Rita Ora photographed for *L'Officiel* magazine on October 14, 2022 in London, England

Opposite page, top: Actor Yerin Ha photographed for *Numero* magazine on March 5, 2025 in London, England

Opposite page, bottom: Actor Robert Sheehan photographed for *Square Mile* magazine on July 19, 2024 in Galway, Ireland

creative setups.'

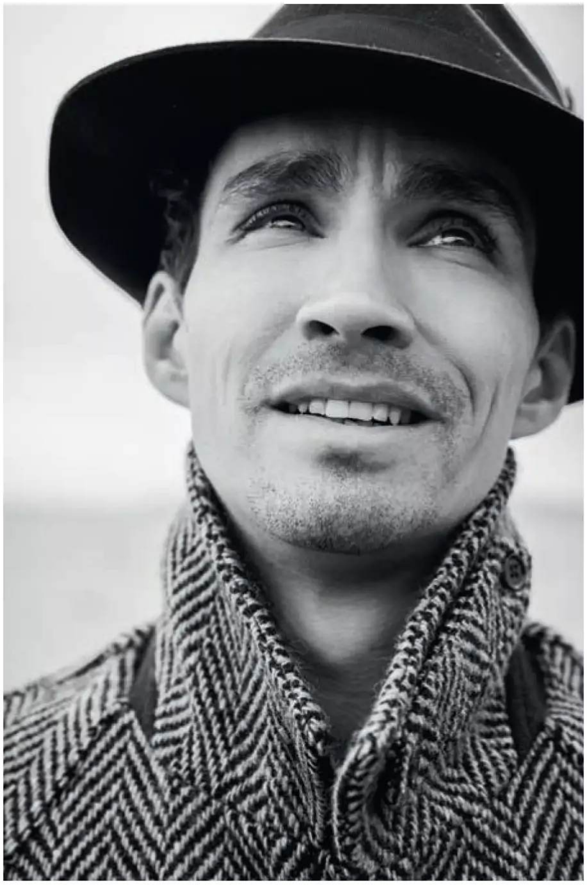
Lee describes how observing natural light is beneficial when devising a lighting setup. 'There's only one sun, and light from it alters everything around us, but we rarely notice its effects because we live in it. Taking note of how it changes colours and creates shadows can help on-set when deciding where to place your lights.'

As for lenses, Lee admits he goes through phases of preferring certain focal lengths. While the popular 24-70mm 'trinity' zoom spends much time on his Canon EOS R5 currently, he encourages photographers to use their feet to avoid over-shooting similar compositions.

'You can get that slightly compressed look at 70mm, the organic 50mm style, and a few wider 90's vibe perspectives at 24mm, if the subject is a bit more of a character. For campaign work, where you have to shoot a location or studio in a certain way, a 70-200mm or an 85mm prime are reliable options for creating focus fall-off and a vignette.

'I never use a tripod as it encourages us to forget we have legs; there's no point shooting the same frame over and over. Sometimes, if you move over to where the stylist is standing, you'll find an amazing composition that would have otherwise been missed.'

'Your subject has to trust you, whoever they are. We're all human, and that's how I approach every project'



Taking charge

Shooting high-profile people can be intimidating. We asked Lee how he might handle the worst-case scenario for any photographer: a change of lighting venue and malfunctioning kit, combined with a celebrity subject's unforgiving schedule. 'I'm pretty good at thinking on my feet,' he responds. 'The moment you look like you don't know what you're doing, you've lost the actor's trust. They're going to feel uncomfortable. If something isn't working you have to say so.'

Lee recounts a shoot with boxer Tyson Fury. Originally awarded fifteen minutes with Fury, this quickly dwindled to two when the former Heavyweight Champion was delayed. 'Tyson came out of the dressing room with an entourage of 50 people, complete with a Netflix documentary crew. This wasn't going to work unless I took charge. I went up and spoke to Tyson himself, made conversation and pulled him to one side. I took him away from the crowd and got some safe shots. Because I looked professional, once he saw the photos, Tyson insisted I join him for the rest of the day; and I got access to his inner circle, and some great images.'

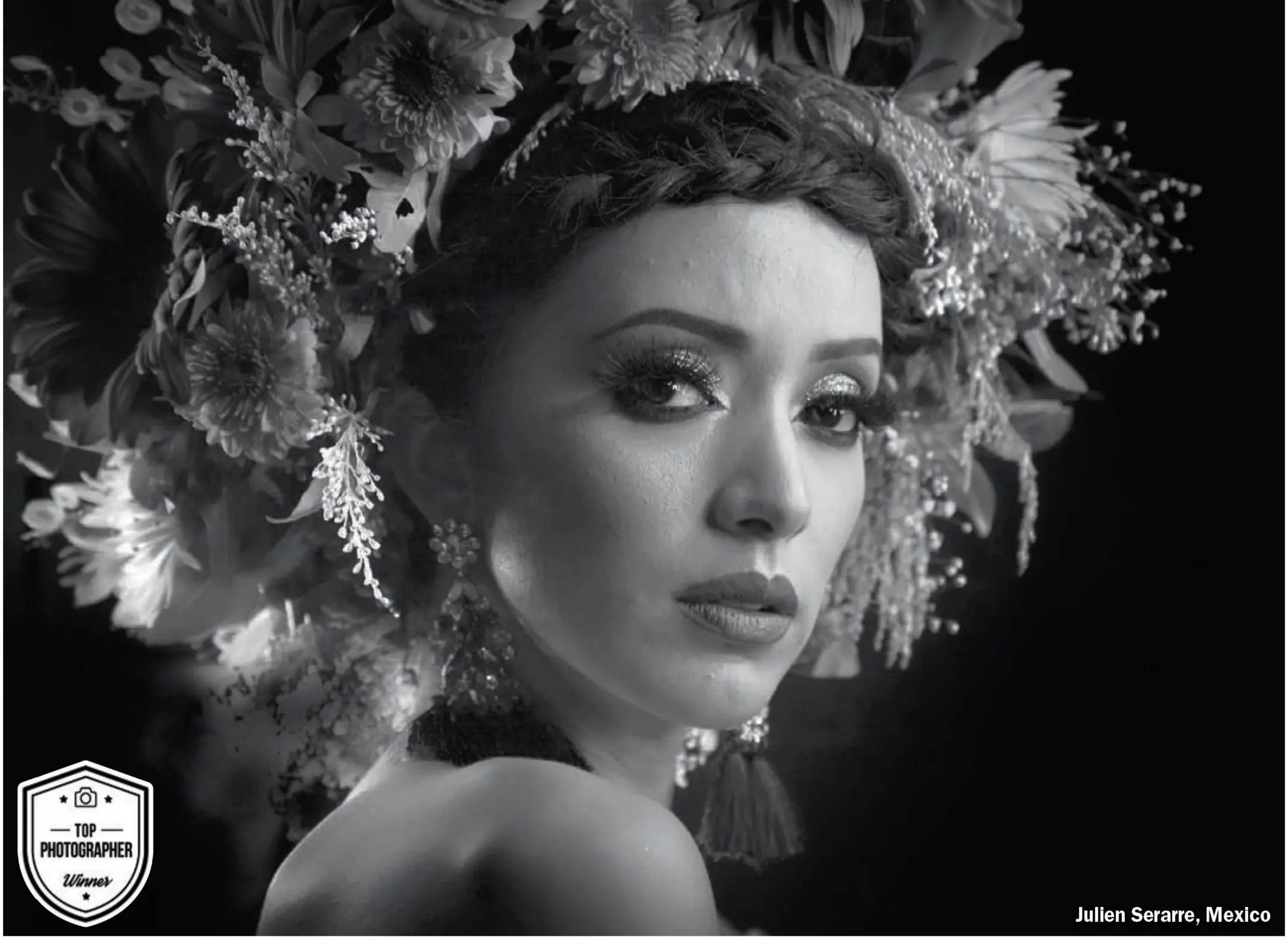
Lee's approach highlights how people respond to others, regardless of how famous they are themselves. He reiterates how networking sparks conversation, and that by treating his celebrity sitters merely as humans creates a lasting connection.

'Do your research,' he advises. 'Look at your subject's socials to style your lighting around their personality. Lastly, surround yourself with great people who can take the heat off you, put your subject at ease while they are in hair and makeup, and who reflect your character.

'Panicking is a normal thing to do, but like a child falling and hurting themselves, you learn not to do it again. You've got to make mistakes to progress. Either way, your energy and confidence need to be clear – you are the boss of the set.'

With his sensitive yet commanding approach, Lee's shoots are almost certainly as memorable for his famous subjects as the resulting images are for his audience. AP

To see more of Lee's photography visit **cargocollective.com/leemalone** and **Instagram @lee_malone_photography**



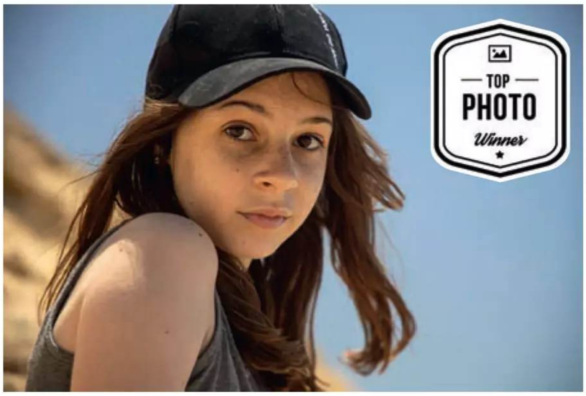
Julien Serarre, Mexico

Meet our GuruShots winners

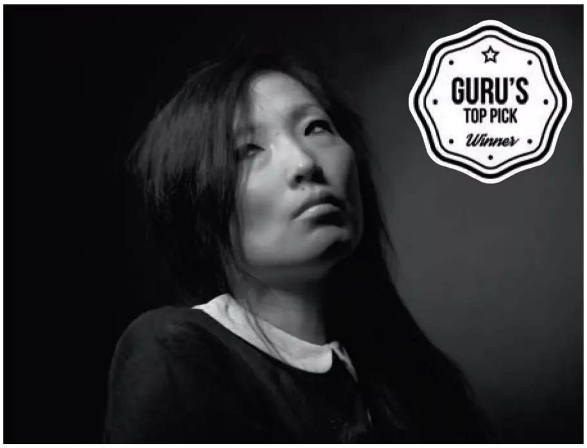
AP showcases the very best images sent in by GuruShots users on the theme of Striking Portraits

GuruShots, the organisers of the world's greatest photography games and communities, recently challenged its users to send in their best images on the theme of Striking Portraits. *Amateur Photographer* is partnering with GuruShots and we are now pleased to publish the 18 highest ranked photographs by those who entered. Also, remember that you can view every single image that made it into the Top 500 at amateurphotographer.com

For more inspiring challenges to improve your photo skills and stay motivated, see **gurushots.com**



Alik Zlotnik, Israel

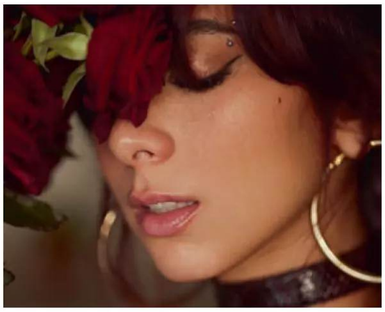


Pervers Pepere, France

Yana Raaga, Latvia

Jaime Portaleoni, Germany

Zennifer, United States


Mahmoud Ahmed, Egypt

Roy Egloff, Switzerland

H.D, Australia

Virgil Seger, United States

Dani Kobeissi, Denmark

Piotr Schilling, Poland

Luka MitroviÄ‡, Slovenia

Jamil Badalov, Azerbaijan

Unnamed, Canada

Pete Coleman, United States

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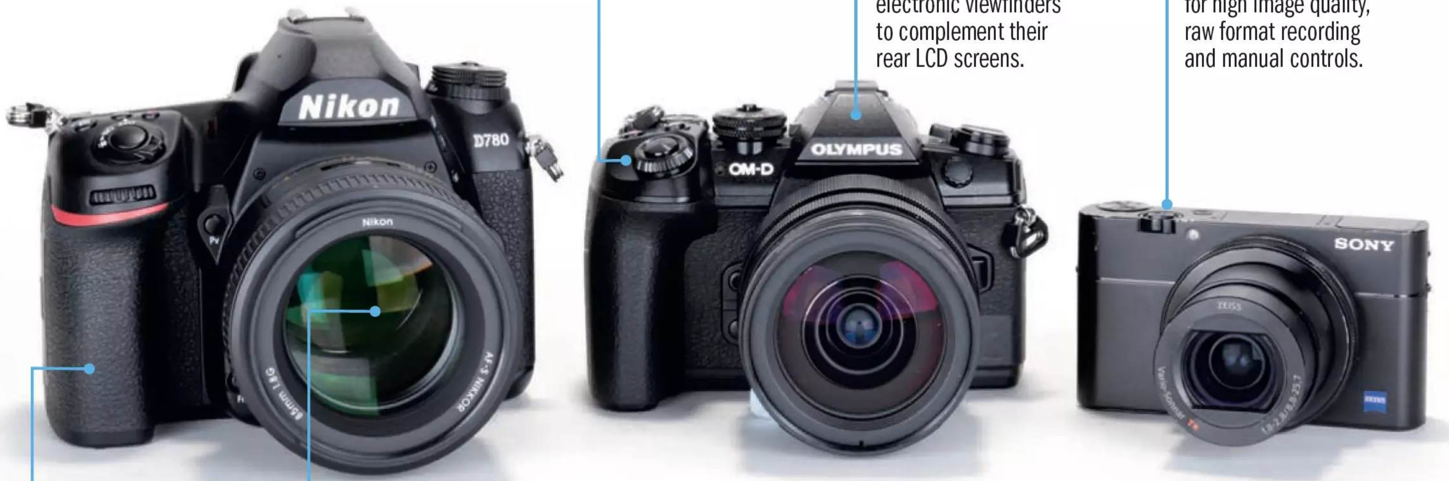
Buying Guide

111 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses



Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
NEW **Fujifilm X-E5**	£1299		Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
NEW **OM System OM-5 Mark II**	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**					**SCREEN**				**DIMENSIONS**			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**				**SCREEN**				**DIMENSIONS**			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
NEW **Sony RX1R III**	£4199		Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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906755	Canon EOS 200D & 18-55mm	£349
902675	Canon EOS 350D body	£90
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906936	Canon EOS 450D & 18-55mm f3.5-5.6 II	£149
906794	Canon EOS 50E & 50mm f1.8	£200
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906753	Canon EOS 650D Body	£299
906858	Canon EOS 6D Body	£399
906893	Canon EOS 6D II Body	£649
906942	Canon EOS 800D & 18-55mm IS STM	£599
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906785	Canon EOS R6 Body	£1149
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901896	NIkon TC-17E II 1.7x Teleconverter	£117
902787	Nikon TC-20E III 2x Teleconverter	£153
906473	Nikon Z 16-50mm f3.5-6.3	£180
906437	Nikon Z 24-200mm f4-6.3 VR	£599
906827	Nikon Z 24-50mm	£199
906603	Nikon Z 28mm f2.8 SE	£199
906474	Nikon Z 2x Teleconverter	£387
906475	Nikon Z 50-250mm DX VR	£252
905986	Nikon Z50 Body	£449
906828	Nikon Z6 Body	£699
906854	Nikon Z6 II body	£999
906214	Nikon Z7 II Body	£1099

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906775	Panasonic 14-140mm HD G	£319
904850	Panasonic 25mm f1.4 II Leica DG	£387
904575	Panasonic 45-200mm Mega OIS	£149
906884	Panasonic HCV900 Camcorder	£399
906800	Panasonic Lumix FZ330	£379
904963	Panasonic Lumix G7 Body	£198
904802	Panasonic Lumix G80 Body	£270
906907	Panasonic Lumix G9 & 12-60mm Leica DG	£799
906774	Panasonic Lumix GH2 & 14-42mm	£339
906773	Panasonic Lumix GH2 Body	£259
906363	Panasonic Lumix GH5 II & 12-60mm Leica DG	£1199
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905927	Panasonic Lumix S 50mm f1.8	£270
905212	Panasonic Lumix S1 Body	£799
902963	Panasonic Lumix S9 & 20-60mm f3.5-5.6	£1199
906892	Panasonic Lumix TZ100	£499
906926	Panasonic Lumix TZ3	£79
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906929	Sigma 100-400mm f5-6.3 DG Canon EF	£549
903654	Sigma 105mm f2.8 EX Macro Canon EF	£162
906727	Sigma 150-600mm f5-6.3 DG HSM C Nikon FX	£849
905923	Sigma 15mm f2.8 EX DG fisheye Canon EF	£216
903342	Sigma 18-35mm f1.8 DC Nikon FX	£360
906752	Sigma 24-105mm f4 DG OS HSM Art Canon EF	£449
906657	Sigma 24mm f1.4 DG ART Nikon FX	£299
906910	Sigma 30mm f1.4 DG DN C Micro FourThirds	£219
906420	Sigma 70-200mm f2.8 DG OS HSM S Canon EF	£899
906612	Sigma 85mm f1.4 DG HSM Art Nikon FX	£539

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906930	Sony A6700 Body	£999
906879	Sony A7 II Body	£499
906927	Sony Cyber-Shot HX200V	£149
906806	Sony E 11mm f1.8	£409
906932	Sony E 16mm f2.8	£99
906931	Sony E 18-135mm f3.5-5.6 OSS	£349
906631	Sony FE 20mm f1.8	£599
906880	Sony FE 24-70mm f4 T* Zeiss	£429
905700	Sony FE 24mm f2.8 G	£499
904109	Sony FE 28mm f2	£234
902933	Sony FE 35mm 1.4 GM	£1099
906693	Sony FE 50mm f1.2 GM	£1199
906825	Sony FE 50mm f1.4 GM	£949
905699	Sony FE 50mm f2.5 G	£387
903432	Sony FE 85mm f1.4 GM	£899
906947	Sony FE 85mm f1.8	£349
906933	Sony RX100 VII	£1099
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906128	Sony ZV-E10 II Vlogger Kit	£699

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905780	Tamron 10-24mm f3.5-4.5 SP Di II Canon EF	£117
906639	Tamron 18-200mm f3.5-6.3 IF Macro Nikon FX	£99
906249	Tamron 24-70mm f2.8 SP VC Nikon FX	£306
902573	Tamron 24-70mm f2.8 USD G2 Nikon FX	£449

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RF 24-105 F4/7.3 IS STM	£329
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RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£1799
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EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
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10-18 F4.5/5.6 IS STM EFS	£149
15 F2.8 fisheye	£299
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£199
17-55 F2.8 IS USM box EFS	£349
18-135 F3.5/5.6 IS EFS nano	£299
18-135 F3.5/5.6 IS EFS	£199
18-200 F3.5/5.6 IS EFS	£249
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£899
45 F2.8 TSE box	£499
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
50 F1.8 STM	£129
55-250 F4/5.6 IS	£199
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£699
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£799
70-300 F4/5.6 IS USM L	£599
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM L	£799
85 F1.8 USM	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1299
135 F2 USM L	£599
180 F3.5 L USM macro	£699
300 F2.8 IS USM LII	£2799
400 F4 DO IS II USM	£3999
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430EXIII	£199
430EX II	£99
580EX	£149
580EXII	£179
600EX RT	£199
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TC80-N3 remote	£79

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Z7 MKII body
Z5 Body

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300mm F2.8 AFS VRII
500mm F4 E FL ED VR

£1499 £2399 £3999

Used Nikon

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D500 body
D5 body

£1399 £999 £1999

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3499
Z8 body box	£2699
Z7 MKII body box	£1499
Z6 MKII body	£1199
Z6 body	£599
Z5 body box	£699
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24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1499
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TC 1.4x converter	£449
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FTZ adapter	£149
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MB-N10 grip (fit Z6/7)	£129

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D780 body box	£1399
D750 body box	£599
D500 body box	£999
D600 body	£299
D7500 body	£599
D7200 body	£399
D7100 body box	£299
D7000 body	£199
D80 body	£149
D5300 body	£299
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10-24 F3.5/4.5 AFS box	£249
12-24 F4 AFS DX	£169
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
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18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
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50 F1.8 AFS box	£99
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70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
80-400 F4.5/5.6 AFS VR	£799
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105 F2.8 AFS VR macro	£399
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300 F2.8 AFS VRII	£2399
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24-105 F4 DG OS	£499
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70-3200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£499
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35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
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GFX-50R body

£1699

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14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
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100-400 F5/6.3 IS box	£699

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100 F4 PE macro	£299
100 F4 E macro	£199
100-220 F4.8 PE	£349
135 F4 PE	£349
150 F3.5 E......£179 180 F4.5 PE	£349
250 F5.6 E	£149
ETRSi 120 back RWC late	£99
135W back....£699 135N back	£249
Speed grip E...£99 WLF	£149
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Rotary or plain prism E box ea	£149
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SQB, 80 plain prism, 120 back	£699
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110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
Polaroid back	£29
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
Prism MF	£199
SQA speed grip	£99
Macro bellows	£149

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503CW body	£1699
501C body black	£999
501CM body chrome	£1199
40 F4 CFE	£1999
50 F4 black T*	£299
135 F5.6 CF	£799
150 F4 CFI......£899 150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
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PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
Snap lock flash grip box	£299
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150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

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210 F8	£399
Polarising filter ZE702 box	£149

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RB67 Pro SD, 75, RFH, WLF	£999
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150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
WLF.............£129 Prism early	£129
Chimney box	£149
Multi-angle grip	£169

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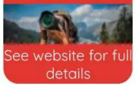

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Final Analysis

Paul Hill considers...

From How Old Am I? (2023) by Maria Falconer

'Are you sure that's me?'

'Yes. And it's been selected for the Summer Exhibition at the Royal Academy, London.'

'In an exhibition, eh? Is it for sale?'

'Yes.'

Jean may have looked at the picture, but at first, she did not recognise or see herself. This has nothing to do with her age or deteriorating health that Maria Falconer, her niece, reflects so candidly in her sensitive multi-media work entitled How Old Am I?

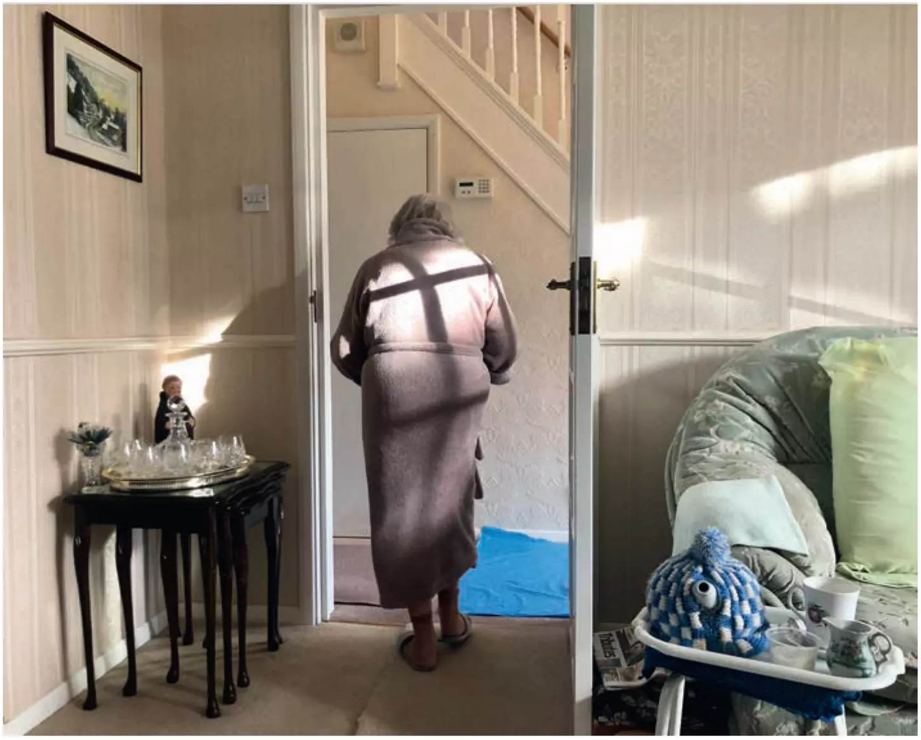
Most people don't. We *see* what we want to when we look at a photograph.

The word *see* in this context is not about looking; it is the component in photographic appreciation that removes the camera from being purely a recording device.

This picture is one small part of Maria's ambitious work made over three years that is featured in the popular Wirksworth Art Festival in Derbyshire in September.

Maria is Jean's power of attorney carer.

I have looked at this image a lot, as did the many visitors to the Summer Exhibition in Piccadilly, because it has *meaning*. I feel that when she made the image Maria subconsciously knew that too.



© MARIA FALCONER

> 'An unsentimental and poignant metaphor that is a powerful example of meaningful photographic *seeing*'

Unsentimental

So, what is meant by *meaning* in this picture? The dressing gown worn during the day, the tea cosy on the tray, the nest of tables, and even the wine glasses, sofa and wallpaper, are clues – signifiers – that reveal so much if we take the time to pore over the image. But what delivers it to another level is the cruciform shadow. The anonymous exiting figure, the cross, the stoop tell a universal story and symbolises more than the surface reality that the camera will always give us. An unsentimental and poignant metaphor that is a powerful example of meaningful photographic *seeing*.

But there is also another crucial factor that also affects the *meaning* of her exhibition installation How Old Am I? It is Maria's relationship with her 90-year-old aunt reflected in the exhibition.

'I am her only living relative in the UK. In 2020 Jean began to exhibit signs of dementia and I found myself unexpectedly thrust into a position of sole carer.'

Jean had lived alone for over two decades in the house that she has called home since 1958. Maria grew up near her, but her family moved south, and she has consequently seen very little of her since she was a child.

Until she had to go into a care home in 2023, Jean had spent a lot of the previous five years on her sofa in the front room watching daytime television.

Since 2020 a close and evolving relationship has been forged between the two women as Jean is and will always be Maria's responsibility. This is a universal existential situation. Globalisation and upward mobility have resulted in familial fragmentation and permanent long-distance relationships that is exacerbated by dependent people in the 21st century living much longer than in the previous centuries. As Maria says: 'Jean's sofa is a ship from which she navigates the world, and so long as there is tea, then all is well.'

All those described elements above coalesce in this remarkable image that for me combines and mirrors so beautifully the two unique attributes of the medium – the *external* and the *internal*.

Maria Falconer **photodrama.co.uk**

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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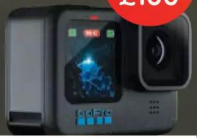

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